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Twice Heard, Paradoxically (Un)seen: Walking the Tightrope of Invisibility in Palestinian
Translated Fiction

A dissertation submitted in partial fulfillment of
the requirements for the degree of
Doctor of Philosophy in Comparative Literature and Cultural Studies

by

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Abstract

This study examines the translators' invisibility in postcolonial translated Palestinian fiction. On one hand, this analysis revolves around the ethical stance of translators towards authors in a postcolonial theoretical framework. On the other, it brings postcolonial translation scholars' approaches into practice and examination. Therefore, this study provides a critical analysis of reading novels in translation as both a channel of decolonization from Oriental and imperial discourses and an aesthetic catalyst for freedom in exile, specifically translated by Trevor LeGassick, Elizabeth Fernea, Salma Jayyusi, Adnan Haydar, and Roger Allen. The intriguing paradox of the translator's invisibility is inherent in the contradiction between an invisible and a visible translator. If the translator is invisible, he translates in a fluent, transparent language spinning the illusion that the translation is the original. If the translator is visible, he/she uses translation as a means of resistance against the hegemonic Anglo-American readership practice of fluency and transparency through a preservation of the *difference* between cultures. I argue that the way out of such contradiction or binary opposition is to review translation in terms of whether it matches the original in all its intents and purposes, preserves and/or mediates between cultures, while also being aware of the original works' socio-political and ideological environment in order to ascertain what choices best serve the decolonizing translation of Third World literatures. Although this study does not argue against theory per se, an incorporation of the work's socio-political context best serves the decolonizing reading of a translation. The study further shows that the translator's choice to maintain the decolonizing reading is affected by any alteration of the authorial or narrative voices.

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Dedication

To Omar, whose loving support cannot be counted in pages.

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I. A Window onto the Invisible Act, Authors, and Third World Spaces

While criticism of Palestinian fiction has been developing in a multiplicity of approaches and discourses, which includes all its strength and richness, criticism of translated Palestinian fiction has focused for a long time on linguistic-oriented approaches. Consequently, a translation is judged according to mathematics-based concepts of semantic equivalence, one-to-one correspondence, or linguistic errors. It is thus unsurprising that the very expression “translation criticism” may lead to misunderstandings, for it seems to be essentially developed towards negativity and often obsessively focused on the defects of translation and standardization of translation. However, an imbalance in the number of translated works between First World Literature and Third World Literature illustrates the power relations among nations and cultures. In *The Translator’s Invisibility*, Lawrence Venuti has indicated that the rate of translation into the English language is merely a fraction of the number of books translated from English into other languages. While this imbalance reflects the hegemony of the English language and culture, it seems justifiable to notice that the status of Palestinian fiction is still “invisible,” rarely acknowledged, in First World academic institutions, even though it has been translated into English. Invisibility in translation occurs in two directions: first, the invisibility of the translator, within the translation itself, which refers to the translator’s attempt to get as close as possible to what the author meant and consequently, write in a way that encourages the reader to believe he/she is accessing the original work and its author; second, the invisibility of the translator when publications fail to credit him/her by name either in publication details and/or fail to refer to him/her in critical articles. His/her name is often overlooked or even disparaged, except in the most perfunctory way by reviewers, editors, and critics.

The invisible hand of the translator throughout the act of translation takes me back to Milan Kundera’s famous adage to his translators (or to any translator) in his Author’s Note in

the 1996 edition of his novel, *Žert*, first published in 1967 and first translated into English in 1969 as *The Joke*. Kundera states, “You are not in your own house here, my dear fellow... this is my house not yours...rage seizes me at what I see happening in my house” (n.d.). Reading that a translator is not welcome in Kundera’s “house” suggests a transgression had been committed to the organic unity between Kundera and his work. Writers want their works to remain the way they have created them, especially when their works have a political agenda. Naturally, translators cannot complete such a translation without becoming invisible. Intrinsic to the concept of a translator’s invisibility is getting as close to the writer’s intention as possible so that the reader will experience the illusion that he/she is hearing the author’s voice(s). A literary translator, according to, Gregory Rabassa, must be modest, careful and cannot impose him/herself, and yet, he/she must be adventurous and original, bound all the while to the author’s thoughts and words.¹ His view is consistent with Ralph Manheim, who believes that, “translation is a kind of interpretive performance, bearing the same relationship to the original text as the actor’s work does to the script, the performing musician’s to the composition” (qtd. in Grossman 11). The nature of invisible translation is conveyed in Norman Shapiro’s metaphor that such translations should be “like a pane of glass. You only notice that it’s there when there are little imperfections-scratches, bubbles. Ideally, there shouldn’t be any. It should never call attention to itself.” (qtd. in Ramone 164). In the various descriptions of the craft of translation, metaphors and similes are prominent. Anne Appel imagines the act of translation as a mask worn over the face to conceal an individual’s identity. In this metaphor, when the wearer (the translator) is attired in the mask (engaged in the act of translation), the translator’s identity is masked, correlating with a rebirth of the author’s new voice(s). Among the descriptions about the nature of translation, I must add

¹ In his article, “Words Cannot Express...The Translation of Cultures,” Rabassa explains the significance of the relation between language and culture with relevance to translation and how meaning is shaped and determined by the cultural context.

Susan Bassnett's, who describes the craft of translation like acting. However, unlike an actor or a director, a translator is not expected to offer a bold, provocatively new interpretation of a text. He/she owes a double duty to the author and the new reader as well. Noticeably, it takes a disciplined effort on the part of the translator to hear clearly and profoundly the author's voice(s).

While the translator's invisibility is desirable in his/her translated work, it stands in sharp contrast to another manifestation of invisibility, which is represented by a lack of recognition of the translator as a co-producer of the original work. Ronald Christ describes this practice as when, "many newspapers, such as *The Los Angeles Times*, do not even list the translators in headnotes to reviews, reviewers often fail to mention that a book is a translation (while quoting from the text as though it were written in English), and publishers almost uniformly exclude translators from book covers and advertisements" (qtd. in Venuti 8). Another determining factor of the translator's invisibility, according to Venuti, is the economic exploitation that translators must endure. They receive a low wage for an intensive intellectual labor of a very specialized nature. Hence, it becomes nearly impossible for the freelance translator to live off a translation income, especially if he/she takes an overwhelming amount of time and effort to produce an acceptable translation.

Likewise, his/her minimal recognition is enforced, as Venuti writes, by the individualistic conception of authorship. According to this belief, the author freely expresses his thoughts and feelings in writing, which is thus considered an original and transparent self-representation; meanwhile the translator merely maligns these thoughts and feelings by putting them in another language. Consequently, this view implies that the original work is an authentic copy, true to the author's personality or intention while the translation is potentially a fake, derivative, and false copy. I think that this conception not only renders the translator invisible, but it also disrespects all of his/her hard work. He/she is not given full recognition,

because the priority goes to the author. In light of this notion, Venuti writes that “Copyright law does not define a space for the translator’s authorship that is equal to, or in any way restricts, the foreign author’s right” (9). And even “when he is allowed the authorial privilege to copyright the translation, he is excluded from the legal protection that authors enjoy” (9). Accordingly, the ambiguous legal definition of translation exposes a limitation in the translator’s citizenship, as well as the inability of copyright law to conceptualize translation across different national boundaries.

I adhere to the view that the work of art itself, the provocations it produces, and the conclusions it draws are closely related to its creator. Edward Said registers the intriguing affinity between the work and its creator, by saying, “To value literature at all is fundamentally to value it as the individual work of an individual writer tangled up in circumstances taken for granted by everyone, such things as residence, nationality, a familiar locale, language, friends, and so on” (*Reflections on Exile* xv). A theorist who has devoted considerable attention to this issue is Mikhail Bakhtin. In *The Dialogic Imagination*, he explains that though there is a sharp boundary line between the actual world and the world represented in the novel, it is impermissible to accept this opposition as something absolute. Bakhtin clarifies his view on this issue further:

We must never forget this, we must never confuse-as has been done up to now and is still often done-the *represented* world with the world outside the text (naïve realism); nor must we confuse the author-creator of a work with the author as a human being (naïve biographism); nor confuse the listener or reader of multiple and varied periods, recreating and renewing the text, with the passive listener or reader of one’s own time (which leads to dogmatism in interpretation and evaluation). All such confusions are methodologically impermissible. But it is also impermissible to take this categorical boundary as something absolute and impermeable (which leads to an oversimplified, dogmatic splitting of hairs). However forcefully the real and the represented world resist fusion, however immutable the presence of that categorical boundary line between them, they are nevertheless indissolubly tied up with each other and find themselves in continual mutual interaction; uninterrupted exchange goes on between them, similar to the uninterrupted exchange of matter between living organisms and the environment that surrounds them. As

long as the organism lives, it resists a fusion with the environment, but if it is torn out of its environment, it dies. (253-254, emphasis in the original)

In his view, the work and the world represented in the novel enter the real world and conversely the real world enters the work and its own world. Hence, while we read the novel in the absence of its author, we continuously meet him in the composition of his work. The author's relationship to the various phenomena of literature has a dialogical character. He documents a certain experience of his time, not necessarily to reflect reality as it is, but rather to express his reactions in a fictional manner to a certain crisis at a certain point in time. Bakhtin's argument is similar to Edward Said's in *Reflections on Exile*, who argues that "each novelist articulates a consciousness of his time that he shares with the group of which historical circumstances (class, period, perspective) make him apart" (42-43). The dialogical character of this relation could be represented from the point of view of the hero(s) participating in the represented event, or from the point of view of a narrator(s), or from an assumed author. Therefore, without using any intermediary, the author can deliver a direct authorial discourse in the story he wants, as if he were an omnipresent witness to the represented world and its events. Bakhtin concludes that "to study the word as such, ignoring the impulse that reaches out beyond it, is just as senseless as to study psychological experience outside the context of that real world toward which it was directed and by which it is determined" (292). How indispensable is this relation to the meaning of the work? How is it relevant to the invisibility of a translator? And more importantly, does this relation justify the invisibility of a translator? These questions guide my investigation into the translator's activity in translated Palestinian fiction. The story of the author-translator relationship has one character: the author. The translator is an actor playing the role of the author. Sometimes we are aware of the translator's discursive presence, of his voice enacting changes during the translation process; other times he/she is invisible, faithfully rewriting what an author has

said in his/her language. But in either case, reflections on the author-translator relationship are thus integral when analyzing the translator's paradoxical and perpetual state between visibility and invisibility.

The author-text relationship calls for the translator's invisibility since it is the translator's duty to see the author's vision through layers of meaning, intention, ideas, and beauty. Unquestionably, the translator should render the author's text in a way similar to how it was created by the author. Hence, the author, text, and translator relationship could be viewed as a mutual interaction; just as A is to B (the text to the author) so C is to D (the author's text to the translator). My dissertation has the specific title, "Twice Heard, Paradoxically (Un)seen: Walking the Tightrope of (In)visibility in Translated Palestinian Fiction," because I believe that translators, within their craft, must be in the position of deliberately spinning an illusion of invisibility.² The literary work is heard twice: in each of the language-cultures in which it is written and then rewritten. In this sense, the translator brings the work of another writer to a new readership and tries to ensure that the pleasure of reading is reproduced effectively. Readers of the translation are normally meant to forget they are reading a translation. They tend to say, for example, they are reading Dostoyevsky even when they are in fact reading an English translation of a Russian work. And since we know that, unless we understand the foreign language, the translator's voice is all we have, we are prepared to regard it as a virtually transparent medium of the author's voice(s).³ A translator is thus walking a tightrope of invisibility. He/she enters another world, created by an author, who may even be dead, to produce a work as faithful to the original as if producing a mirror-like reflection. Accompanying this faithfulness, however, is an ethical duty to deal with cultural disjunctions between the original culture and the receiving audience. In my view,

² An idiomatic expression I took from Peter Bush in *The Translator as Writer* edited by Bassnett and Bush.

³ The reference to Dostoyevsky and the translators' voice is made by Theo Hermans in "The Translator's Voice in Translated Narrative."

invisibility of the translator does not create a translation completely deprived of the work's foreignness, something advocates of visible translation are anxious to preserve.⁴ While invisibility of the translator is a sign of his fidelity, an obscuring of cultural elements in the receiving culture raises questions of the translator's fidelity and might result in a shift from the original author's ideology hence the socio-political and cultural agenda of Third World literary works. In other words, foreignization does not eliminate the translator's invisibility and domestication does not guarantee his invisibility. Therefore, the tactics the translator uses to introduce elements of one culture into another can neither be standardized nor theorized. As it is, he/she is walking the tightrope between languages to preserve the illusion of invisibility and make his/her decision in a work that appears to be spoken by the author's voice(s). But therein lies the intriguing paradox; if he/she is invisible while tiptoeing around words in texts, shouldn't he/she be visible in real life as co-authors of the original texts? Doesn't his/her name deserve some acknowledgment in reviews and discussions about translated books? If he/she is invisible, how can he/she become one of the determining factors for the choice of a translated book? How can his/her translation be recognized and valued? A humanizing approach of the translators' production is needed to uncover these disparaged aspects in translation reviews of Palestinian fiction.

My dissertation inspiration comes from two impulses. First, the status of Palestinian fiction is invisible and rarely acknowledged in First World academic institutions; second, the status of the "humble, anonymous handmaids-and-men of literature"⁵ has been mostly, if not utterly, ignored in assessing translations of Palestinian fiction. Furthermore, these assessments fail to consider theoretical reflections of postcolonial translation scholars and translators' (in)visibility in the framework of postcolonial Palestinian fiction. Inspired by

⁴ For a discussion about foreignized translation vs. domesticated translation, see *The Translator as Writer* edited by Bassnett and Bush.

⁵ A phrase I borrowed from Grossman as a direct reference to literary translators. For a succinct review of the role of literary translator, see *Why Translation Matters* by Grossman

these impulses, this dissertation is, therefore, guided by the following hypotheses: first, translators of Palestinian fiction have been invisible, faithfully matching the original and being close to all its purposes and intents. Second, translators of Palestinian fiction have interfered in the authors' works, creating a shift from the political and socio-cultural agenda of the Arabic original. Together these two hypotheses point to the thesis of the dissertation. The metaphor of walking a tightrope between languages in this dissertation is used to describe the translator's situation and activity as a channel of liberation or a channel of colonization in translated Palestinian fiction. Thus my intention is not to use invisibility and visibility as binary opposites, but rather as heuristic phenomena to examine the ethical duty of the translator based on a conscientious reading of the author's work and the translation strategies that have been adopted. Moreover, I focus on investigating the cultural, ideological, or socio-political consequences of (in)visibility, which are simultaneously inscribed and masked in English translations rather than investigating technical or contextual problems of the translation themselves.

In conjunction with this interpretive process of the translator's (in)visibility in translated Palestinian fiction, I also examine postcolonial translation theories as a combination of theory and practice. While shaping identities of foreign cultures to the world, some postcolonial translation theorists refuse to appropriate or conform the Other or the *difference* in the foreign work to the hegemony of the English language and therefore call for making the *difference* visible in the receiving culture. Douglas Robinson tellingly speaks of this in his theory of power differential. In Robinson's words, translation plays three sequential but overlapping roles in postcolonial studies. The three roles can be summarized as a channel of colonization, a liaison between the colonizer and the colonized after the end of colonialism, and a channel of decolonization. In their representation of the Other, postcolonial translation theorists seek to preserve the foreignness of the original whether

through literalism (Lawrence Venuti, Gayatri Spivak, Tejaswini Niranjana), or bilingualism or interlanguage, which keeps works “suspended between languages, suggesting the translator’s incapacity to escape the influence of the source language and embrace the fullness of the target language” (Simon 71). In their views, literalism, bilingualism, or plurilingualism invariably make inroads of the Other into different communities while translators translate themselves into becoming visible. As such, two more hypotheses are viable to the discussion in this dissertation. Literalism is the only translation strategy used as a channel of liberation in the postcolonial translation novels I have chosen for this dissertation. And a hybridization of translation strategies is a more valid choice to achieve a resistance effect in a postcolonial context.

My argument does not mean that a translator should have postcolonial translation theories in mind before he/she translates. Eventually, the act of translation is “practice driven” rather than “theory driven,”⁶ but writing across borders, across cultures, and through translation speaks of a translator’s contact with the Other. As such, contextualizing the translator’s (in)visibility within this Otherness or foreignness of the original ties the translator with the author, explains the role of a translator when translating Palestinian fiction, investigates the reliability of postcolonial translation scholars’ approaches, and deepens the analysis of what happens to these works in the process of translation. Read this way, the discussion in this dissertation is informed by what Susan Bassnett and André Lefevere call the “cultural turn” in translation studies or “the coming of age” of a discipline where the rapprochement between cultural studies and translation studies “becomes the operational ‘unit’ of translation” (*Translation, History and Culture* 8). In view of this, the translator plays an important role in the representation of other cultures and intercultural relations on the

⁶ To read a survey of postcolonial criticism that has extensively informed literary translation postcolonial theories, see Bo Pettersson in “The Postcolonial Turn in Literary Translation Studies.”

literary and political levels. More specifically, this dissertation might be termed the “postcolonial turn,” which is what critics call their interest in postcolonial literature, criticism, and translation, owing to Bassnett’s and Lefevere’s contribution to the field of translation studies. As Bassnett and Lefevere explain in *Constructing Cultures*, “A writer does not just write in a vacuum: he or she is the product of a particular culture, of a particular moment in time, and the writing reflects those factors such as race, gender, age, class, and birthplace as well as the stylistic, idiosyncratic features of the individual” (136). Part of my aim in this dissertation is also to read Palestinian literature in translation as outlined by Edward Said: that is, as texts that have a political and cultural agenda within the “social world, human life, and of course the historical moments in which they are located and interpreted” (*The World, and the Critic* 4).

As will become apparent, the choice of the novels within the dissertation is guided by the location from which Palestinian authors write. Once we speak of Palestinian literature, we are confronted with two literatures: one written from the ancestral homeland and the other in exile. Thus in the discussion of the selected translated novels, I include two novels by Sahar Khalifeh and Emile Habiby, who have risen to fame while living in occupied Palestine/Israel. The other two novels included are by the foremost Palestinian novelist, Jabra Ibrahim Jabra who writes in exile. The mass exodus of 1948 is the turning point in the history of Palestinian fiction. Furiously, Palestinian writers sprang to life with an immanent rejection of the nightmare of Zionist imperialism. They have become forever bound to the intricately involved political upheavals in Palestine.

Life under imperialism differs from that in exile. Notably, those who write from the ancestral homeland were able to visualize the political situation under occupation and translate it into a narrative of real aesthetic value. Sahar Khalifeh and Emile Habiby were eye witnesses to the coercive consequences of the imperial condition like the blowing up of

houses and educational institutions, the taking of prisoners (and sometimes writers), the dehumanizing of identity, labor exploitation, harassment, and denial of legal rights. Inspired by contact with European literary movements, Palestinian writers in exile synthesize their ideas with Marxism, Existentialism, Surrealism, and Psychoanalysis. For example, Jabra Ibrahim Jabra has been influenced by T.S. Eliot, William Faulkner, and Jean-Paul Sartre. Eventually, the choice of those Palestinian writers, along with their translated works, has been made to represent the political events that have crucially directed the development of modern Palestinian fiction.

The historical literary periods that the novels in this dissertation represent are usually known as “Modernism” and “Postmodernism,” which were reactions to the two world wars and their aftermaths. Before World War I, the Ottomans ruled the Arabs. European colonial powers strengthened their interest in the Arab world when the Ottoman Empire began to show signs of decline. With the deterioration of the Ottoman Empire, France and Britain gained their strong footholds in the Arab world. The imperial powers carved the non-European world between themselves while promising Arabs liberation and imminent national independence from the Ottomans. France established itself in Syria and Lebanon, whereas Britain took Iraq, East Jordan, and Palestine. Furthermore, the Mandate system was legalized by the League of Nations to legitimize the presence of colonial powers in the Middle East until 1940. After World War II, Britain worked with Israel to establish a British policy in the area with Zionist objectives. Hence, the British Mandate ends with the establishment of the state of Israel in 1948. The Zionists implemented their plans to evict Palestinians and become the owners of the Land (*al-ard*). They transferred the indigenous people outside the borders of Palestine.⁷ Since 1948, 750,000 Palestinians have been banished from their homes in order to found the modern state of Israel. The 750,000 Palestinians were banned from returning.

⁷ The word “transfer” is a euphemism for the removal of Palestinians from the land, see Masalha’s *The Palestinian Nakba*.

They have become refugees, living under the protection of the United Nations Relief and Works Agency for Palestinian Refugees (UNRWA). While the establishment of the state of Israel is described in Arab historical archives as “the Catastrophe,” *al-Nakbah*, the name given by Palestinians to the 1948 Arab-Israeli War, it is known as “The War of Independence” in Israel. Just as Palestinians were starting to recover from *al-Nakbah* in 1948, Israel defeated Arabs for the second time in 1976, which has been indelibly recorded in history as *al-Naksah* “the Defeat.” Studying the existing historic circumstances is necessary to understand the forces that informed Palestinian writers, from the British Mandate to 1948 and its aftermath to the 1967 War through the continued occupation. Since *al-Nakbah*, history, politics, and literature are inextricably intertwined in Palestinian writing. Displacement, humiliation, alienation, exile, resistance, and endurance are at the heart of Palestinian literature.

As far as fiction is concerned, the translated novels in this dissertation give access to literature that could not have been read otherwise. The mass murder and atrocities committed by Hitler filled Americans with sympathy for the survivors of the Holocaust, and consequently they advocated the Zionist propaganda for the establishment of the state of Israel. Harry S. Truman, the 33rd President of United States, writes about the situation: “The Jews needed some place where they could go. It is my attitude that the American government could not stand idly by while the victims of Hitler’s madness are not allowed to build new lives.”⁸ Rashid Khalidi notices that there has been a dearth of historical scholarship by Palestinians. Foreign scholars, who lacked an intimate familiarity with the indigenous sources, the individuals concerned, and the cultural and social context of Palestinian politics, have written the most about Palestinian history. In 1969, Golda Meir claims, “There was no such thing as a Palestinian people...It was not as though there was a Palestinian people

⁸ From a speech by President Harry Truman, “The Fifty Year War Israel and the Arabs.”

considering itself as a Palestinian people and we came and threw them out and took their country away from them. They did not exist” (qtd. in Mir 19). Moreover, those scholars have relied mainly on Zionist and Western archives in their works on Palestinian political history. According to Khalidi, more use has been made of Zionist archives than Arab ones. Consequently, the Western world became convinced that the Zionist Jews justly deserved a peaceful life in their new state because they had been blind to what was happening in the Middle East, and particularly in Palestine. Biased accounts have found their way into literature as well. The Afro-American poet, Samuel W. Allen, for example, writes:

I, too, watched in a kind of fascinated horror as it became clear during the second World War that the Nazis intended total genocide. At the ghastly spectacle of the ovens of Buchenwasld, we were moved from rage to compassion and because of that enormous martyrdom, to sympathy for the restoration of Israel...I was, with Jewish friends, a celebrant in the lower East Side on the night in 1948 when the state of Israel became a reality and the school-yard on Rivington street where I lived exploded with joy. The Solution had proved not final, and a homeland for the victims of Europe’s near fatal convulsion was found at last. We were glad. (qtd. in Mir 19)

However, it is unthinkable, almost unbearable, not to experience worlds unknown in one national or linguistic tradition. I would like to add a note about how I embarked upon this dissertation topic. Living in the Middle East and studying its history made it easier for me to understand what life is like for Palestinians who have been suffering a trauma like 9/11 continuously since 1948. One of those moments occurred when I became more involved in comparative literature in America and I watched the movie *Exodus* (1960). Irritating to some, satisfying to others, the movie represented the settler-colonial policies and ethnic cleansing of 750,000 from Palestine as a beautiful act. The discrepancy between the depiction of the Arab-Israeli conflict in the movie and what I had learned about the Zionist system in Jordan alerted me to how Palestinian literature in translation can speak up to the world about the oppression and dispossession of their homeland. Although other movies like *5 Broken Cameras* (2012), *Waltz with Bashir* (2008), or *Paradise Now* (2005) have disclosed the Palestinian trauma to

an international audience, film production and consumption of these sorts of movies is still marginalized in the West. In the case of the Israeli-Palestinian conflict, the novel is the most influential or widespread way in which this conflict is discursively observed. As such, imagine how bereft a comparative literature department would have been if world literature or humanities had not been translated into English? More relevant to this dissertation, why does translating Palestinian literature matter? How do the selected translated novels in this dissertation allow Western readers for a brief time to live outside their skins, their preconceptions, their misconceptions, or their prejudices? Literature is a choice of medium for addressing these questions. Edith Grossman writes, “Where literature exists, translation exists. Joined at the hip, they are absolutely inseparable and, in the long run, what happens to one happens to the other. Despite all the difficulties the two have [to face] ... they need and nurture each other” (33). Naturally, translation matters in the same way literature matters. Through literature and translation, as Grossman describes them, readers expand their ability to explore thoughts, feelings, and histories of people from different societies or different times.

Expected to translate sensitively and seamlessly, the question of the translator’s (in)visibility in Palestinian fiction is a strategic one as modern Palestinian novels are intricately embroiled with modern trends and political agendas akin to the author’s and work’s ideology. Theoretically, the debate over the translator’s (in)visibility was initiated by the controversy between domestication and foreignization. Of the scholars who have investigated the translator’s (in)visibility, Lawrence Venuti seems to have been the most comprehensive, insofar as he attempts to trace the history of translation in Anglo-American culture. Venuti advocates foreignization over domestication in translation studies. This attitude is as old as Freidrich Scheiermacher, the German theologian and philosopher during the Classical and Romantic periods. In his 1813 essay, “On the Different Ways of

Translation,” Scheiermacher argues that translators have only two roads: either the translator puts the author aside as far as possible and moves the reader towards the author; or he leaves the reader aside as much as possible and moves the author towards him. The first moves the reader over to the foreign culture and makes him or her feel the linguistic differences, while the second brings the foreign culture closer to the reader within the target culture. This German dichotomy of moving the reader towards the author and moving the author towards the reader has been described as foreignizing and domesticating methods in translation studies. Scheiermacher demands though that a translated work should make a place for the other culture in translations from different languages into German. As such, an astute reader should be able to discern the Greek behind a translation from Greek, and the Spanish behind a translation from Spanish. He argues that if all translations are read and sound alike, the identity of the original work is overlooked, and thus disparaged in the target culture. In the contemporary international translation field, Eugene Nida continues the debate over domestication and foreignization. However, he is regarded as the representative of those who prefer domesticating translation. His advocacy of domestication is explicitly grounded on his theory of naturalness. In *Language and Culture-Contexts in Translation*, Nida asserts “the readers of a translated text should be able to understand and appreciate it in essentially the same manner as the original readers did” (118). Andre Lefevere and Susan Bassnett agree with Nida’s naturalness of expression. However, they both propose that different historical period might require different translation norms.

What brought me to the controversy between domestication and foreignization is Venuti’s *The Translator’s Invisibility*. The book is more often than not obfuscated by a number of controversial issues. Venuti writes the history of literary translators in contemporary Anglo-American culture, whereby foreignizing translations are judged to be fundamentally good, and domesticating ones are seen to be fundamentally bad. His actual

topic is the unfavorable position of literary translators in Britain and United States, where a translated work is judged acceptable by publishers, reviewers, and readers when:

it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text — the appearance, in other words, that the translation is not in fact a translation, but the 'original.' (1)

In these countries, as Venuti writes, domestication, fluency and invisibility have become the recurrent modes of commendation. Invisibility, according to Venuti, is typically produced by translator's tendency to translate fluently into English in order to produce an idiomatic and readable translation, thus creating an "illusion of transparency" (1). In this, Venuti refers to the "effect of fluent discourse, of the translator's effort to ensure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning" (1). It follows, then, "The more fluent the translation, the more invisible the translator, and presumably, the more visible the writer or meaning of the foreign text" (2).

To Venuti, a fluent, idiomatic, and domesticated translation makes a translator invisible as it represses all foreign elements in the original. In this fluency-oriented process, translators suffer cultural marginality and therefore invisibility. Likewise, "in this rewriting, a fluent strategy performs a labor of acculturation which domesticates the foreign text, making it intelligible and even familiar to the target language reader" (5). A central contention of Venuti is that the prioritization of fluency tends to adapt the linguistic and cultural differences in the original to the dominant discourse, while choices associated with the marginalized groups tend to be avoided. As such, he argues that there is violence residing in the very process of domestication, "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" (20). A non-fluent or estranging translation makes visible the presence of a translator because it preserves the foreignness of the original work by using archaic terms or idiosyncratic word-order. Venuti's understanding of the

translator's invisibility is rooted in Berman's *effacement du traducteur*, who attempts to avoid domesticating translation: "I call a bad translation, a translation which, usually under the guise of transmissibility, performs a systematic negation of the strangeness of the foreign work" (17). In *The Scandals of Translation*, Venuti writes of "good translation" as the one that "releases the [marginalized] by cultivating a heterogeneous discourse, opening up the standard dialect and literary canon to what is foreign to themselves, to the substandard and marginal" (11). This heterogeneous discourse deliberately disrupts fluency and creates its opposite: a resistant translation implicit in literal translation or foreignization in its literal sense. As a staunch advocate of foreignization, Venuti pleads for the translator's visibility through foreignization in an effort:

to restrain the ethnocentric violence of translation, it is highly desirable today, a strategic cultural intervention in the current state of world affairs, pitched against the hegemonic English-language nations and the unequal cultural exchanges in which they engage their global others. Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interest of demographic geopolitical relations. (*The Translator's Invisibility* 20)

A translator in this situation has an ethical obligation, tied into what Venuti calls the visibility of the translator, to speak of the need to "do wrong at home" in order to "do right abroad" by "deviating enough from native norms to stage an alien reading experience" (20). Venuti equates domesticating translation with imperialism and colonialism, one which tries to appropriate and conform the Other to the hegemony of the English language. Meanwhile, in its preservation of the foreignness of the original, a translation becomes "a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism" (*The Translator's Invisibility* 20) and "a cultural, political practice, constructing or critiquing ideology-stamped identities for foreign cultures, affirming or transgressing institutional limits in the target-language culture" ("Translation as a Social Practice" 197). A foreignizing translation would

thus draw attention to itself and its status as “an alien reading” and resist cultural dominance in the target language.

One cannot help notice contradictions in Venuti’s argument. While literalness as a foreignizing translation approach advocated by Venuti might be seen as a touching recognition of the otherness in the translated work, and in some cases absolutely justifiable, it can be used only partially in the translation process, as Anthony Pym writes. For if the work is totally foreignized, it will be appealing only to some people who have previous knowledge of foreignization in translation. Such a translation, according to Pym, is socially described as “a trick for intellectuals, thus causing virtually no changes beyond an academic coterie” (121). Venuti’s theory prompts me to question his ethical stance in regards to the translator’s invisibility. His contention that a translator is invisible on the basis of his fluent transparent language and visible on the basis of merely foreignizing the language of translation is controversial. It sets me free to think of his argument in relation to the author’s intended and allegedly replicated meaning in translation. If a translator strives for a translation as indistinguishable as possible from a work originally written in a different language, could this not be understood as an ethical obligation on the translator towards the original work? Overall, can literary translation be standardized or geared towards literalness and expect it, in turn, to achieve a communicative effect within the receiving culture? In analyzing Cary’s translation of Dante’s *Comedy* into English, Edoardo Crisafulli stresses that “it is not necessary for the translator to disrupt the ‘target-language cultural codes’, as Venuti says, in order to present a complex image of the translation process and cast doubt on the possibility of rewriting the source text faithfully, which presumably is one of Venuti’s aims” (99). Likewise, I have struggled to understand why fluency and its ensuing invisibility of the translator should be necessarily described as a sign of infidelity. And more to the point, why

do fluent translations produce bad effects, and thus the desired effects necessarily ensue from the opposite or resistant strategy?

Besides, Venuti seems to be rather concerned with the absolute dichotomy of domestication and foreignization as the overarching character of a translated work. His advocacy of literalness as a foreignizing strategy seems desirable in order to achieve his stated goal that translation can resist cultural hegemony. However, both foreignizing and domesticating strategies are used concurrently to serve certain interests, which appear in *Wild Thorns*, *The Secret Life of Saeed: The Pessimist*, *The Ship*, *In Search of Walid Masoud*. A translation position within these novels might be foreignizing in that it marks the otherness of the translated work, and domesticating in that it strives for a translation as faithful as possible to a work originally written in a different language. A balance between elements of foreignization and domestication not only renders the role of the translator invisible, but also paradoxically makes the reading of the work in translation sound like an original. A translation, in this way, “is domesticated enough to be accepted into the discourse, and yet alien and foreignizing enough to be resistant” (Myskja 11). Regarding the dichotomous nature provided by these two modes, Maria Tymoczko states that “cultural dominance results in translations with deformed textual and cultural representation that serves the interest of the dominant receptor culture” (35). This kind of deformation, however, “is not necessarily to be associated with a single type of translation method, such as fluency. Rather, any translation procedure can become a tool of cultural colonization, even foreignizing translation” (35).

Another theory book that reflects on postcolonial translation is Tejaswini Niranjana’s *Siting Translation: History, Post-Structuralism, and Colonial Context*. Niranjana offers a postcolonial critique of European translation of Indian texts. She persuasively offers examples of translation that authorizes the Oriental version of Indians, which “then came to acquire the status of “truths” even in the countries in which the “original” works were

produced” (33). According to her, the British colonial project of translation is a fixated false representation of reality that serves the context of unequal power relations:

Translation as a practice shapes, and takes shape within, the asymmetrical relations of power that operate under colonialism. What is at stake here is the representation of the colonized, who need to be produced in such a manner as to justify colonial domination, and to beg for the English book by themselves.(2)

She argues that translation in the context of colonial India is “a significant technology of colonial domination” (21). Her trenchant critique also cites British translators whose efforts to demolish the idea that India has a history bear comparison with Israeli colonial projects to efface the history of Palestine. She urges retranslators of postcolonial literature to “underwrite practices of subjectification, especially for colonized peoples,” reinscribe translation “as a strategy of resistance” (6), and thus participate in the production of the Orient (173). As such, her approach to postcolonial translation is not to obscure the *difference* or the heterogeneous through literal translation.

The approach of Gayatri Chakravorty Spivak has strong affiliation with Venuti and Niranjana, insofar as Spivak advocates literal translation in order to maintain the *difference* visible in the translating language. In her essay, “The Politics of Translation,” she places value on the task of a translator as “a literalist surrender” arguing against the notion of solidarity in translation from Third World literature into the language that wields power. Rather than translating according to the Anglophone criteria, Spivak argues that the task of the translator from the dominating cultures is to have solidarity with the dominated country by learning its language and preserving its identity through literal translation. An example of a colonizing or imperial translation is discussed by Susan Bassnett and Harish Trivedi in *Postcolonial Translation: Theory and Practice*. They refer to Sir William Jones’s translation of a Sanskrit romantic play into English as the *Fatal Ring: An Indian Drama*. The translator

has stopped the heroine from sweating in the English translation. Sweating was traditionally known in India as a symptom of sexual interest. His choice of translation erases what is culturally specific as he surrenders to the Victorian censorship in England. This way translation, as Bassnett and Trivedi note, “was a means both of containing the artistic achievements of writers in other languages and of asserting the supremacy of the dominant, European culture” (6). I will examine these postcolonial translation approaches and hypotheses and reveal their limitations in this dissertation.

This introduction forms a conceptual basis that orients the translator’s invisibility within Palestinian fiction, the author-translator relationship, and postcolonial translation scholars’ politics of translation. Further, it describes the hypotheses that constitute my evaluation of postcolonial translation theories in practice. This chapter establishes my understanding of the notion of the translator’s invisibility in that it shies away from the binary opposition between invisibility and visibility, as drawn by postcolonial translation theories. In my view, issues of fluency and transparency are not necessarily signs of infidelity, and paradoxically, resisting the cultural and linguistic codes does not essentially produce a decolonizing effect in translation. Therefore, my critique of Venuti’s theoretical works in this chapter intends to invoke the reader to question literalism as the only decolonizational strategy and rather consider the diversity of ideological climates in translation.

Chapter two in this dissertation offers a densely detailed road map of Palestine’s history: how Palestine ended up in the hands of Jewish conquerors and how the native Palestinians were either oppressed in their homeland or dislodged from their homes, dispersed, and resettled in refugee camps in what is referred to as “the catastrophe,” *al-Nakbah*, and “the defeat,” *al-Naksah*. Given the continuous political upheavals that have overwhelmed Palestine, this chapter addresses how Palestinian literature responds to these situations, the literary and intellectual movements that played a role in the development of

Palestinian literature, and the impact of Western literary movements on Palestinian fiction at this particular juncture of the twentieth century. The atmospheres following 1948 and 1967 bred their own revolution against the rhetorical tradition of Arabic realist novels, which tend to reminisce about the glories of Arab history as a remedy to alleviate feelings about the existing impoverished reality of Palestine. In Jabra's words, Palestine had been lost because Arab governments "confronted a ruthless modern force with an outmoded tradition" ("The Palestinian Exile as Writer" 82). The explosion of more modern traits, according to Jabra, captures "the revolutionary fire" of the time and ignites in the reader the kind of radical "immanence" that was necessary to rattle the quiescence of traditionalism ("Jabra's Interpoetics" 54). However different their artistic strategies, Sahar Khalifeh, Emile Habiby, and Jabra Ibrahim Jabra depart from their predecessors in writing back to the empire, the State of Israel. As an integral part of the discussion in the next chapters, this chapter also examines how each writer in the dissertation uses a particular artistic trait that suits his/her political stance towards the Palestinian struggle and conversely affects a unique breakaway from traditional Arabic novels. An authentic voice of the inside, Khalifeh in *Wild Thorns* uses multi-layering voices to show the laborious work of imposing a narrative order over Palestine's chaotic present. Still speaking from the inside, Habiby uses stinging satire in *The Secret Life of Saeed: The Pessoptimist* to paint a bitterly ironic and even tragic picture of life under occupation. A rich blend of past and present merges in *The Ship* and *In Search of Walid Masoud*, which are infused with Jabra's preferred exilic intellectual multiple-narrator technique. All these features reflect Jabra's politics of exile between the self and true home. Jabra's artistic techniques are premised on the view of exile where the loss of Palestine is an ongoing catastrophe that continues to invade the characters' present rather than a past event. The various perspectives or the multi-presentations of Walid Masoud's character in the book are as numerous as the discrepancies in the Arab world about the Palestinian cause. Another

metaphoric projection of exile is represented in Kanafani's *Men in the Sun*. Although the English translation of *Men in the Sun* is not my concern in chapter three and four, Kanafani's influence as the most prominent political Palestinian writer, whose novels have established wider recognition of the Palestinian resistance literature, cannot be completely overlooked. Kanafani uses a polyphonic narrative technique to question if Palestinians have control over their destiny. Such is the way in which Khalifeh, Habiby, Jabra, and Kanafani write: They challenge the outdated rhetorical tradition of Arabic literature and appropriate aspects of Western modernism effectively. My reading of each writer's engagement with Western philosophy represents an artistic breakdown in which the loss of home is expressed and conversely illuminates the translator's role in relation to the author's engagement with modern traits in the next chapters. This narrative innovation represents a breakdown from traditional narratives in response to the significant watershed moments in the history of Palestine: the 1948 Arab-Israeli War and the defeat of Arab armies in the 1967 War.

Chapter three examines how invisibility acts as a liberating power and as potentially subversive to Oriental and imperial discourse in Khalifeh's *Aṣṣabbār (Wild Thorns)*. The major issues concerning postcolonial translation theorists' approaches are also investigated. In this chapter, I argue that in order to represent not just a foreign work but also a culture responding to a colonial discourse, the use of literalism as postcolonial translation scholars propose is not the only strategy and hybridization could be a more valid choice. Further, this chapter leaps forward to Salma Jayyusi's and Trevor Le Gassick's invisibility compared to Emile Habiby's stinging satire of the "existent-nonexistent" status of Palestinians in a madman's work of *Al-Wakā'i' al gharībah fī ikhtifā Sa'īd Abul Naḥs al-Mutashā'il (The Secret Life of Saeed: The Pessimist)* where tragedy and comedy are both biting and laughable. In discussing how the translators' invisibility signifies a subversive act to the

dominating hegemony of the Law of Return⁹ in the aftermath of 1948 through 1967, the argument examines if Jayyusi and LeGassick depict the sense of humor that Habiby pulls out from Israeli cruelty and ruthlessness to the reading public in order to criticize the oppression inflicted upon Palestinians under the Israeli/Western version of the Law of Return. Moreover, this chapter evaluates whether postcolonial translation approaches serve anti-imperialist and resistant agendas.

In so doing, the chapter moves the attention back to the act of translating and away from abstract theoretical speculations. Since it has become unfair to treat the translator as the unknown writer (even though this happens most of the time in translation studies), I first look for information about translators as people, with their own life stories and evolving ideologies. I need to know if they are only translators or if they are also writers; and if they have written about their translations and the principles that guide them as translators and the instructions that publishers give to translators. Although this might be an abundance of raw data, it reveals relevant information about the translator's ideology or political agenda in relation to the author he/she is translating. Based on the strategies those translators adopt and the consistency with which it has been applied, I examine the translators' invisibility in *Wild Thorns* and *The Secret Life of Saeed: The Pessoptimist*, in order to discover whether (within these translations) they remain entirely invisible behind the authors, hardly discernable in their translated work, or if their voice breaks through the surface, showing visible traces of a discursive presence other than the writer/narrator. This, in turn, gives reflections on how

⁹ The Law of Return is an Israeli Knesset legislation that gives equal rights to whoever lives in the State of Israel but promptly legitimizes that it is a "Jewish home, the home keys are given to the Jews through the Law of Return" (Ghanem 233). Edward Said in *The Question of Palestine* correlates the Law of Return to the equation of Zionism and racism as the law says to Palestinians exactly the opposite of what it says to the Jews. Just as the law allows a Jew immediate entry into Israel, it prevents Palestinians from a virtual status on their land. And therefore based on the Israeli mainstream narrative of fighting terrorism, the Palestinian humanity "has been transmuted, unheard and unseen, into praise for the ideology that has all but destroyed him" (112).

close the author-translator relationship can be or how the author-translator keeps distance between these two literary works. I believe there should be a balance between languages, trying not to fall off the tightrope in order to produce a translation that preserves the essential meaning of the original work, while at the same time creating a translation that reads naturally and appeals to the target language readers as if it had been written in English. Hence, walking the tightrope of invisibility requires a careful balance between respecting the author as well as respecting the target language reader's ability to identify with the translation.

To start with Khalifeh, she is considered the Virginia Woolf of the Arab world, widely acclaimed for being the first feminist Palestinian writer. She was born during the British Mandate over Palestine in 1941. The fifth of eight girls, her birth was not welcome in a family who longed for a son in a patriarchal Palestinian society. In an interview, she described her marriage as miserable and devastating. Her husband's misogyny led him to tear up her writings and drawings. She rebelled against the norms of her family and Palestinian society when she left a frustrating marriage for an American education in 1972 after thirteen years of marriage. She received an MA in English literature from the University of North Carolina at Chapel Hill and a PhD from the University of Iowa. In all her novels, she addresses the Palestinian struggle and the feminist struggle. Jayyusi notes that no Palestinian fiction writer has equaled Khalifeh's capacity to produce the rhythms, intonations, vocabulary, and state of mind of Palestinian classes. Her novel, *Aṣṣabbār* (1976), translated into English as, *Wild Thorns* (2013) opens with Usama, crossing the bridge over the Jordan River to be interrogated and searched before being allowed to rejoin his family in Nablus after five years of working in the oil-rich Gulf states. The recollection of a picture that he painted on the side of a red truck in Jerusalem, a few months after the occupation began, crosses Usama's mind. It is a strange picture "of two men carrying a bunch of grapes that

hung like a slaughtered sheep from a bare branch. And the bunch had indeed been drawn as big as a sheep, each single grape the size of a light bulb” (5). Starting the novel with this imagery shows how ubiquitous the crises of occupation are and how the repressed colonial past immediately haunts Usama upon his return to Nablus.

Wild Thorns compellingly captures the dilemmas of Palestinian families and individual characters under Israeli occupation as they struggle to resist while living under the extremely harsh measures taken by Israel in response to resistance. As mentioned previously, the novel begins in the voice of Usama, an idealistic Palestinian expatriate, who has returned from Kuwait to engage in an armed resistance, in which he solidifies his status as a rebel. Usama believes wholeheartedly in a violent Palestinian rebellion against Israel, and hence, the novel follows him as he plots his acts of violent resistance. Shocked to discover that his fellow citizens have adjusted to life under occupation and have abandoned, in his eyes, the cause of liberation, Usama decides that his mission to aid Palestinian liberation will be to blow up Palestinian buses, carrying both Israeli and Palestinian laborers who work in Israeli factories, even when those workers include members of his family. In this way, Usama becomes an example of a rebel insisting on militancy as necessary to resist the occupation. Hence, his revolutionary idealism is compounded by disdain for those workers whom he considers as traitors though, in reality, they are breadwinners for their helpless families. Indeed, he despises many of those, who try to settle into an everyday life under Israeli occupation. Usama’s risky cross-border raids and assault of an Israeli officer cause reverberations that lead, at the end of the novel, to the destruction of his uncle’s house by Israeli soldiers. The novel ends with an optimistic attitude by Adil, who struggles to keep a large family financially afloat and surviving the nearly unbearable viciousness of Israeli policy. Adil asserts, “We can still hope that our children will succeed where we’ve failed...we mourn our fate, but the trust men place in us keeps us going” (205). In this way

the novel appears to be a commentary on the multiplicity of Palestinian responses to the conditions of occupation. Khalifeh does not favor one side over another; rather she documents the Palestinian reactions to occupation.

The second novel to be discussed in this chapter is Habiby's *Al-Waka'i al gharieba fi ikhtifa Said Abul Nahs al-Mutasha'il* (1974), translated into English as *The Secret Life of Saeed: The Pessoptimist* (2003). A novelist, short story writer, dramatist, and journalist, Habiby is one of the most eminent, controversial, and accomplished writers in the Middle East, who has an important status as a Palestinian writer and a communist politician. He was born in 1922 in Haifa, Palestine to a Christian Orthodox middle class family and died in 1996. Serving as a member in the Israeli Communist Party, he tirelessly worked to promote peaceful coexistence between Arabs and Jews. Unlike other Palestinian writers, he started writing late in his life when an Israeli politician told him Palestine would not exist after the defeat of 1967 unless Palestinians produced their own literature. He was the only Palestinian writer to win high literary honors from both Palestine and Israel.

Although he was criticized by Arab intellectuals, including Palestinian writers, for accepting an award from a country whose hands are stained with the blood of Palestinians, he believed that the prize could help promote peace. Habiby's genius of criticizing the status of being invisible to the reader is made through satirizing the "present-absentee" law, an Israeli policy to describe the status of Palestinians in what has become the state of Israel. In practice, the "present-absentee" refers to the displaced Palestinians who are not allowed to return to the homes they evacuated during the war, even if they still reside nearby. Their houses still exist, but they cannot reclaim them. In his description of the invisible status of Palestinians, David Grossman writes, "If in 1948 the Palestinians in Israel were those that are not actually are, they have over the years turned into those who are but actually are not" (294). Their statuses are like Calvino's "Invisible Cities," living the discrepancy between the Utopian

dream of the State and the messiness of its reality. “Every acrobat,” Grossman writes, “knows the secret of walking a tightrope over an abyss; the Arabs in Israel have learned something more difficult-to stand still on the wire...to live a provisional life that eventually suspends and dulls the will” (294). Habiby’s oeuvre seeks sarcastic ways of portraying the paradoxes in the life of Palestinian Arab in the State of Israel. His most notable work, *The Secret Life of Saeed*, as Jayyusi writes in *Anthology of Modern Palestinian Literature*, represents a challenge to the existing models of Arabic fiction because it resorts, in a very skillful manner, to using an ironic tone in which the comic, heroic, and tragic all find a place. While Kalifeh’s prose mostly reads natural in Arabic, Habiby’s tends towards the colloquial, which is always a difficult phenomenon to transfer between languages. The novel, in the form of a letter, tells the secrets of a comical hero, Saeed, who has been allowed to return to his hometown because he has agreed to be an informer for the State of Israel after the exoduses following the 1948 and 1967 wars. It mingles comedy and tragedy to bring out all the painful contradictions of Palestinian life under occupation. The irony of Saeed’s life unfolds through the long allegorical letter addressed to a friend from outer space. The novel shows instances of cultural references and allusions. As a result of these phrases’ subsequent displacement into the translation’s new language, they are threatened to be left in a vacuum and thus pressure the translators to intervene in the discourse by means of paratextual notes and footnotes. In this chapter, the translation choices show an awareness of the political agenda that each original writer has imbued into his work. An overall analysis reveals that LeGassick and Fernea have been more invisible in *Wild Thorns* than that of LeGassick with Jayyusi in *The Secret Life of Saeed: The Pessoptimist*.

Chapter four my argument discusses how invisible Adnan Haydar’s and Roger Allen’s imprints have been in order to reflect the style and voice of Jabra; this was achieved by comparing the Arabic original and the translation and thus writing the relative match of

the two. Further, it examines if a shift in the treatment of style can affect the decolonizing reading of novels in translation. With Palestine becoming increasingly the point of reference in Jabra's works, his writing strategies completely fit their ideologies in these novels. As such, I will read the novels as an exchange between the authors and their translators. The analysis in this chapter follows the same structure as chapter three. It starts with a background of the translators' lives, as well as if they have written an introduction about their translation, about their practice as translators, and the principles that guide them. I then study their invisibility in relation to Jabra's vibrant living portrait of life in exile. Do they remain hidden behind voice(s)? If they intervene in their voice(s), where does the translation show visible traces of a discursive presence other than Jabra's narrators? As far as foreignness is part of Jabra's style, this chapter also discusses if the translators' choices align with postcolonial translation scholars while working on the tightrope between Arabic and English.

As a distinguished writer with works ranging from novels, poems, short stories, and essays to translations of Shakespeare, Faulkner, and Beckett, Jabra is one of the pioneering Palestinian artists in the twentieth century. Born in Bethlehem in 1920, at the time of the British Mandate, he studied English literature in Jerusalem and was awarded a scholarship to do his Masters at Cambridge University. After the catastrophe of 1948, he was forced into exile and settled eventually in Baghdad. He integrated Western thought with Arabic aesthetic perspectives in a unique lyrical style, not often found among other Palestinian writers or Arab writers in general. He produced about sixty literary works in Arabic and English over a period of forty years, including novels and volumes of literary criticism among which include *Freedom and Chaos* and *The Closed Orbit*.

Jabra published *In Search of Walid Masoud, al-Baht an Walid Mas'ud* in 1978 and its English translation was published in 2000. The translation succeeds in re-creating the spirit of the original work while preserving the lyricism of Jabra's prose and the majestic sweep of his

narrative style. Even though the overriding theme in this novel appears to be the search for the titular protagonist, Walid Masoud, who has disappeared, innumerable themes are also evident, such as alienation in resistance literature, irretrievable loss and the search for identity, and an existentialist critique of cultural and political conditions in the Arab world.

The novel opens with the disappearance of Walid Masoud, an exiled Palestinian writer, successful journalist, intellectual, and critic, who has been living in Iraq since the Arab-Israeli war of 1948. Walid was born in the early days of the Zionist settlement of Palestine, playing in the hills and caves of that land. He studies theology in Milan before he decides “to run away into the world,” realizing that “the thing they sent [him] to study had been turned into a means of maintaining the world as it is, not changing it” (139). He fights in the 1948 War against the creation of the State of Israel in Palestine. Later in the 1967 War, Walid is taken captive by the Israeli Security Service, who torture him and then expel him from his country. In Baghdad, under the Bath regime, he becomes a noted writer working and living in the shadow of the secret police. His career in Baghdad as a politically committed intellectual shapes his nonviolent resistance to occupation. Walid leaves Baghdad for a short ride in his car but never returns. His abandoned car is found on a border road between the Iraqi and Syrian customs, but the only evidence it contains about the driver’s whereabouts is a cassette tape with a recording of Walid’s disjointed thoughts and disconnected personal memories. Puzzled by the content of the audiotape, “an uninterrupted, interlocking flow of words,” Dr. Jawad Husni, Walid’s friend and colleague, seems to have initiated the search for Walid Masoud (8). The tape is played at a dinner party to Walid’s friends, with whom Dr. Jawad shares these unsettling discoveries. Walid’s friends listen as Walid, in his recording, reminisces about his childhood, his love affairs, and his agony over the death of his son at the hands of the Israelis. “He left no word about what happened,” Dr Jawad says (5). “The one thing he hadn’t recorded was the one thing everybody was dying to know: where had he

gone?” (5). To help Dr. Jawad in his search for Walid Masoud, a collection of Iraqi and exiled Palestinian writers, poets, intellectuals, and painters, who make up Walid’s circle of friends, become engaged in a search for the personal and political reasons behind Walid’s disappearance. Through a series of monologues, each character describes more information, and the enigmas around Walid deepen and more questions arise. The narrative of Walid Masoud is a reconstruction of Jabra’s personal narrative, inextricably linked to his displacement from Palestine. In a statement that reveals Jabra’s awareness of his role as a Palestinian intellectual in the Arab world, Jabra imagines Walid as the “violent goader of the Arab conscience” (244), who has given Arabs a sense of self through his writings, and “the fearful explosive force that’s just waiting for the right moment to come” (243). According to Rebecca Johnson, *In Search of Walid Masoud* offers multiple unstable readings as it ends where it begins, with Dr. Jawad Husni amid an “endless sea” of narratives. He concludes, “traveling through either of them, like traveling inside mirrors, is both exciting and full of traps” (289).

In their introduction of their translation of *The Ship*, Haydar and Allen describe Jabra as “among the most versatile litterateurs writing in the Middle East”(3). The events of *Al-Safinah* (1970), translated into English as *The Ship* (1985), take place during one week aboard the Hercules.¹⁰ The novel begins as the ship departs from land. The five characters Isam, Luma, Falih, Wadi, and Emilia meet on a Mediterranean cruise. Isam is an Iraqi architect deeply in love with the beautiful Iraqi and Oxford-educated Luma. He could not marry her because of an old tribal feud between their families, his father having killed her uncle in a fight over a piece of land; and subsequently, she is married to his Iraqi friend, Dr. Falih Haseeb. Previously, while attending a medical conference in Beirut, his friend Maha introduced Falih to the Italian Emilia, and he and Emilia have fallen in love. Thus when Falih

¹⁰ A cruise ship travelling from Beirut to Naples.

suggests to Emilia that he is going on the cruise, she encourages her friend Maha to come with her fiancée, Wadi, a Palestinian businessman who has made his fortune in Kuwait. What appears to be a serendipitous meeting of various characters has been a result of careful planning. Isam has unwittingly decided to take the ship to run away from Luma. However, Luma persuades her husband to go on the cruise because she knows that Isam is travelling on it. Her husband agrees, but he intends to see Emilia, his old Italian love. Isam's love for Luma worsens upon seeing her on the cruise with her husband, and even more bitterly after hearing them making love in their cabin. Maha, joins Wadi unexpectedly on the cruise and agrees to return with him to Palestine. On board the *Hercules* are other characters: the Spanish Fernando, the Lebanese Yusuf, the French Jacqueline, Effat, Mahmud and Shawkat. Like much of Jabra's fiction, a sense of melodrama pervades his writing. Falih's suicide allows Isam to return to the land with Luma, but in no way solves the societal problem that had kept them apart. Wadi and Maha are happily united, but their plan of returning to Palestine remains an impossible dream. With this diverse group on the cruise ship for a week, Jabra develops a novel of loneliness, alienation, exile, loss of homeland, and Palestinian memories as well as love, hope, and nostalgia. The novel ends with *The Ship* returning to the past of the lost homeland, a return, as Ihab Saloul writes, to the relatively distant Arab past in general and to the Palestinian catastrophe, in particular.

Chapter five is structured upon the analysis and discussion from the previous chapters. My basic objective remains to see how these books' translators dealt with issues of morality and duty to the original author/work in order to bring Palestinian literature to a wider (possibly less knowledgeable) audience. It attempts to draw conclusions about the approaches and situations of translators as well as the author-translator relationship in translated Palestinian fiction. The conclusion provides critical assessment of the translators who shaped the literary canon of Palestinian literature in English in order to humanize the

history of translated Palestinian literature and give context for these translations, with multiple people giving them life and perspective. Moreover, my dissertation may be a contribution to the much needed discussion about translation and comparative literature. It is my hope to show that Palestinian literature embodies the defiant pursuit of freedom and exposes the realities of injustices, oppression, and political dispossession.

II. The Shot and Reverse Shot: A Writing Back to the Empire with Modern Trends

In 1948 the Israelites walked on water to the promised land. The Palestinians walked on water to drown. Shot and counter-shot. Shot and counter-shot. The Jewish people rejoin fiction; the Palestinian people documentary.

Godard, *Notre Musique*

The words are far smaller than the events. What is happening is a careful destruction of a people and a promised nation. And around this destruction there are small words and evasive silence.

Berger, John "Undefeated Despair" 603

In the second segment of Jean-Luc Godard's film, *Notre Musique* (2004), a picture of Jewish refugees arriving in Israel/Palestine by boat is followed by another of Palestinian refugees carrying their possessions on their backs as they walk through the deep water. This is the position that the Palestinian-Israeli conflict finds itself in. The Israeli shot to wipe Palestine off the map is met with a reverse shot to recover Palestine as it quickly begins to vanish. This reverse shot, as represented in Palestinian writing, is engaged in what James Clifford calls "textual rescue" (115) or what Edward Said describes as an action "to reclaim, rename, and reinhabit" the confiscated landscape through imagination and come to terms with the trauma involved (*Culture and Imperialism* 273). As such, a writing back to the empire in *Wild Thorns*, *The Secret Life of Saeed: The Pessoptimist*, *In Search of Walid Masoud*, *The Ship* and *Men in the Sun* is just as likely to challenge Israeli imperialist narratives and bring Palestinians back into history as it is to break from traditional forms in Arabic literature.

While reading the literary landscape of Palestine in the nineteenth and early twentieth centuries, I have faced an abundance of archival documents correlating with the establishment of the Zionist imperialism. Motivated by his desire to take the land and exploit it through various imperialist practices, the colonizer always wants to be justified. The

relationship between the colonized and the colonizer is, therefore, characterized, as Abdul JanMohamed writes, by the “Manichean Allegory.” In the Manichean world of the colonizer and the colonized, distance between the two becomes essential to consider the other as other and mark a line between the colonizer’s supposed superiority and the colonized’s presumed inferiority. According to JanMohamed, this world operates through images of light and dark that work to ensure an absolute superiority of the colonizer. If the colonizer is civilized, ordered, rational and good, then the colonized is uncivilized, chaotic, irrational and bad. Simply, the colonized is subjected into this allegory so that they can be justly exploited by the colonizer. When the colonizer’s discourse demonstrates the irreversible barbarism of the colonized, then his attempt to civilize the colonized can proceed with no hindrance. Concerning the covert and overt aspects of colonialism, JanMohamed writes, “While the covert purpose is to exploit the colony’s natural resources thoroughly and ruthlessly through the various imperialist material practices, the overt aim, as articulated by the colonialist discourse, is to “civilize” the savage, to introduce him to all benefits of Western cultures” (62). This imperialism, however, does not rely on the passive compliance of the colonized, since the threat of imperial coercion is always in the background.

Grounded firmly and securely in Western and Zionist archival narratives, the Israeli imperialism of Palestine is generated by the “Manichean Allegory.” Europeans have often been attracted to the dominant image in the West of Palestine as the “Holy Land,” the birth of Christianity, and the home of Judaism. An increasing number of adventurers, missionaries, explorers, archeologists, and biblical scholars have arrived in Palestine with a fervent wish to discover its biblical and cultural heritage. Western archeological and ethnographic explorations in Palestine, between 1800 and 1878 before the establishment of the British Mandate, had meticulously recorded the physical and spiritual landscape of Palestine. The indigenous inhabitants were often represented as exotic stereotypes of the backward Orient,

undeserving of the actual religious and symbolic significance of Palestine. The biblical image of Palestine, in the eyes of nineteenth century European historians, was disrupted by the hopeless backward and disappointing reality of the “Holy Land.” More was written of this small area than any other country in the Middle East with results showing Palestine “as the flotsam of centuries of neglect burying the “true” Palestine. To see the Holy Land, one had to look beneath the rubble; to reclaim it one had to remove the debris”(*Giving Voice to Stones* 11). Eventually, the idea that the true Palestine lay buried beneath the dusty landscape, waiting to be reclaimed both spiritually and physically from what is believed a stagnant and ruined Ottoman Empire became all Manichean and essentially unchanging. A description of the backwardness appears in the *Palestinian Exploration Fund Quarterly Statement* in 1880:

Nothing can well exceed the desolateness of much of it. Treeless it is for 20 or 30 miles together, forests which did exist 30 years ago fast disappearing, rich plains of the finest garden soil asking to be cultivated, at best but scratched up a few inches deep in patches, with no hedges or boundaries, mountain terraces ready to be planted with vines...the villages nothing but mud huts, dust, dirt, and squalor; the inhabitants with scarce clothing enough for decency...The towns are filthy in the extreme...This is a picture, I believe, in no way overdrawn, of that land which was once flowing with milk and honey. (qtd. in Parmenter 9-10)

The intellectual foundation for this Manichean narrative can be traced to the voluminous literature produced by European Orientalist scholars who focused primarily on the relationship between the physical landscape of Palestine and biblical events. This literature turned a blind eye to the indigenous inhabitants of Palestine who when they appeared are constantly icons of ancient times living in “ovens” and whose worthless work was an obstacle to modernization. Features usually associated with modernization in the history of Palestine under the Ottoman Empire, such as urban-rural commercial networks, agricultural and industrial production as well as trade market, were entirely neglected in Western narratives. Discussing the extreme selectivity and gaps glaring in these narratives, Beshara Doumani notes during the nineteenth century European countries witnessed the

extension of British economic, political, and cultural hegemony over the non-industrialized world. Meanwhile, that period in the Arab World have been largely ignored despite the fact that it was precisely during these years that the structure of Palestinian society, economy and culture were forged. Further, in the minds of many, the history of the “Holy Land,” Jerusalem, was practically synonymous with the history of Palestine as a whole. Thus to construct a legitimizing colonization project in Palestine, the colonizer generalizes Jerusalem over the rest of Palestine. The seemingly irreconcilable literature of Western narratives is a mission fueled by an unrelenting imperial plan to encourage attempts to civilize the country and its people.

The Ottoman rule over the Middle East lasted until World War I when the Ottoman Empire sided with Germany. Masses of German soldiers arrived in Palestine, turning its cities into military camps. While this put the Ottoman Empire in a serious conflict with Great Britain, it marked the deterioration of the Ottoman Empire and the British usurpation of much of the region from the hands of the Ottomans. Britain was concerned about protecting its routes to India via the Suez Canal. Shortly thereafter, the British colonial control paved the way for the Zionists takeover of Palestine. History of the Middle East and particularly Palestine, in the words of Malcolm Yapp, has been often written as though local states were “driftwood in the sea of international affairs, their destinies shaped the decision of others”(qtd. in Louis and Shlaim 3). In 1917, Arthur Balfour, the Prime Minister of the United Kingdom from 1902 to 1905 and later foreign secretary, declared the British commitment to establishment a Jewish homeland in Palestine, and subsequently Zionism was granted title to Palestine in the Balfour Declaration, which states:

I have much pleasure in conveying to you, on behalf of His Majesty's government, the following declaration of sympathy with Jewish Zionist aspirations which has been submitted to, and approved by the Cabinet—“His Majesty's Government view with favor the establishment in Palestine of a National Home for the Jewish people, and will use their best endeavors to

facilitate the achievement of this object, it being clearly understood that nothing shall be done which may prejudice the civil and religious rights of existing non-Jewish communities in Palestine, or the rights and political status enjoyed by Jews in any other country.’ (Churchill 8-9)

Just like the European settler—colonial ideology of Palestine, the Jewish vision of the “Holy Land” is drawn from the Old Testament. In Judaism, “chosenness” is the belief that Jews are the chosen people of God. Their supremacist biblical theology maintains that they are the earthly heirs of God charged with a specific mission—to enlighten backward nations. Thus their return to the “Holy Land,” “the land of Israel”, or “Zion” from exile promised the fulfillment of God’s mandate. Many Jews envision the return to Zion as the return to “The land where the muses dwell, where each flower is a Psalm, each cedar a song divine, each stone a book and each book a tablet” (qtd. in Parmenter 15). Central to the debate on the Israeli-Palestinian conflict is the colonizer’s hegemonic narratives and discourses. The Ottoman Empire was mostly represented as a devastated, chaotic and backward region. The early Zionist slogan in the minds of many “A land without people for a people without land,” was, therefore, but a manifestation of the popular image of Palestine as a ruined and forsaken Holy Land, characterized by a Manichean discourse of the superiority of the colonizer as compared to the inferiority of the colonized. The implication is that the indigenous inhabitants were unworthy of the land. The ideological function of Zionist propaganda for modernity, civilization, reason, and enlightenment was to justify their appropriation of the land. In addition to justify and/or prolong colonialism, colonialist discourse conflated biblical stories with Zionism as hopes for the establishment of the State of Israel arose. Other slogans like “redeem the ancient homeland,” “restore Jewish statehood,” and “make the desert bloom” reflect how the colonizer turned and mobilized the Jewish “God-given” fate in support of the colonizing project in Palestine.

An early wave of Jewish immigration to Palestine started in 1882. Theodor Herzl, the father of modern political Zionism, called for a Jewish state in Palestine. The World Zionist Organization (WZO) was founded in 1897. Its objectives, as Samy Hadawi puts them, were to promote “on suitable lines the colonization of Palestine by Jewish agricultural and industrial workers,” bind together all “world Jewry by means of appropriate institutions, local and international, in accordance with the laws of each country,” strengthen “Jewish national sentiment and consciousness,” and prepare “steps toward obtaining government consent where necessary to the attainment of the aim of Zionism” (33). To achieve their objectives, the Zionists transferred Palestinians to neighboring Arab countries making space for the second wave of Jewish immigrants to Palestine between 1904 and 1914. According to Nur Masalha, the transfer notion was embedded in the Zionist ideology that the land of Israel or Palestine is a Jewish birthright that belongs to the Jewish people and consequently Palestinians should accept the Jewish presence or depart. Palestinians saw the Balfour Declaration and the Mandate System as “an Anglo-Zionist condominium and its terms as instruments for the implementation of the Zionist program; it had been imposed upon them by force, and they considered it to be both morally and legally invalid” (Khalidi 85).

This rapid evolution of events developed into the 1948 War, which involved regional Arab states on the side of Palestinian Arabs. While the 1948 War resulted in the establishment of the State of Israel, it led, indeed, to a “catastrophe,” *al-Nakbah*, for Palestinians. The failure of Arab countries to prevent the establishment of a Jewish State in Palestine, the forcible eviction and violent ethnic cleansing of 750,000 Palestinians from their homeland, and the destruction of the social fabric that bound them for so long resulted in tremendous consequences for Palestinians and Arab countries as well. As Ahmad Sa’di and Lila Abu-Lughod put it, landmark events in Palestinian history such as Black September (Jordan, 1970), the massacre at Sabra and Shatila (Lebanon, 1982), Land Day (Israel, 1976),

and the first and second intifadas (1987-1993; 2000 present) would not have occurred had they not been preceded by the Nakbah.

The *Nakbah* was many things at once: a society disintegrated, a culture destroyed, a people expelled from their homeland, who were left in disarray politically, economically, socially, culturally, and psychologically. The region was shaken by catastrophic changes: homelessness, helplessness, rootlessness, fear, poverty, and expulsion orders by Israeli authorities. The Nakbah is thus often considered the most traumatic event in the history of the Palestinian people. That year over 80 percent of Palestinians became refugees in neighboring Arab countries. As a consequence, Palestine and its people were wiped off the map. The villages and land that had sustained Palestinians became out of reach. The physical and cultural landscape in Palestine was dramatically and irreversibly changed when many historic Arabic geographical names were replaced by Hebrew names. Noticeably, these changes created a sense of estrangement among Palestinians, who remained in the newly established Jewish state yet unable to return to their homes. In the words of the British/Israeli historian Avi Shlaim, the shattering of Palestinian society was meant to “deny the Palestinian people any independent political existence in Palestine” (qtd. in Masalha 4).

Following nearly two decades of relevant calm, the Arab-Israeli War of June 1967, commonly known as the “Six-Day War” and rightfully recognized as a bloodshed moment in the post-World War II history of the Middle East, burst out as suddenly as a summer storm. Israel defended the war as self-defense against an impending attack from four Arab countries that surrounded Israel. As Roger Louis and Avi Shlaim state, “Israelis regard this war as a defensive war, a morally justified war, and a war of no-choice, a war imposed on them by their predatory Arab foes” (22). The Soviets gave Egypt a false warning about Israeli troop concentration on the Syrian-Israeli border and supported the deployment of Egyptian troops in the region. The Soviet warning played a role in many of the conspiracy theories that

caused the outbreak of the June 1967 War. As a response to the alleged threat on Syria, Egypt deployed its troops close to the Israel's borders. It also enforced a naval blockade, which closed the Strait of Tiran to Israeli-flagged ships. Rather than wait to be attacked, Israel considered this act a cause for war. With a devastating speed, first in the destruction of the air forces of Egypt, Jordan, Iraq and Syria and then in the considerable Israeli expansion by capturing the Golan Heights from Syria, the West Bank from Palestine, and the Sinai Peninsula from Egypt, the war ended with a Jewish victory and a shattering Arab defeat, *al-Naksah*. Eventually, what began as a war to destroy the Egyptian army led to the establishment of Israel as a major regional power in the Middle East and the confiscation of the remaining of Palestinian land.

The establishment of Israel in 1948, the shock and bitterness over the Arab States defeat, and the occupation of the West Bank and Gaza Strip in 1967 called for a reversed shot among literary and intellectual writers. Influences from the West attracted the minds of Palestinian fiction writers who wrote passionately of Palestine in their struggle for a freer imagination. Most notable has been the influence of T.S. Eliot and Jean-Paul Sartre, according to Jabra Ibrahim Jabra.¹¹ He writes that the twentieth century witnessed what is termed *marakat al-tajdid*, “the battle for the new.” They infused Arabic traditionalism with Westernized ideas. T.S. Eliot's *The Wasteland* fascinated many of Arab fiction writers and poets as he seemed to articulate their own nascent thoughts. Jabra adds that Eliot's revolutionary poetic forms, free verse and view of history, as well as, his concept of the interaction between the new and the old through individual talent, and his ability to transcend

¹¹ In “Modern Arabic Literature and the West” Jabra perceives the conflict between Arabs and the West as a give and take between nations. While Western powers were busy subjugating Arab states under their control, Arabs started to look up to the West in order to catch up with the modern world. The paradox thus begins as the Arabs became more and more politically alienated from the West, their thought was considerably impacted by the West. This, in turn, bred a revolution in Arab intellectual life, taking Western innovations in their struggle for an imagination that commensurate with their ambition, as Jabra writes in this essay.

the personal to the universal influenced Palestinian writers after the *Nakbah*. Eliot's phrases like the "heap of broken images," and the "fragments I have shored against my ruins" made it possible to remain within the boundaries of tradition and to transcend them all at once. Noticeably, the implications of *The Wasteland* reasonably fits the Palestinian debacle and its aftermath. "A whole order of things had crumbled," Jabra writes, "The world was a wasteland" and hence, "it had to be revived" ("Modern Arabic Literature and the West" 83). Just as myths were a necessary understructure in Eliot's writings, Arab writers mingled Eastern symbols with biblical Christian themes, like the cave of Christ's birth into their works such as in *In Search of Walid Masoud* and *The Ship*.

Besides Eliot, the impact of modern French writing has been noticeable as Palestinian writers started experimenting with existentialist liberating modes. More specifically, Sartre's philosophical and dramatic essays have influenced Palestinian fiction writers. In his essay, "Why Write?" Sartre perceives writing as a moral imperative, an interplay between the writer and the reader. Both the writer and reader have a duty to use words to fight injustice and thus, to change the world. The most intrinsic imperative when taking sides in political and social struggle is humanity's freedom, which must be defended. Whether a novelist, an essayist, or a poet, the writer, according to Sartre, is "a free man addressing free men, has only one subject freedom... Writing is a certain way of wanting freedom: once you have begun, you are engaged willy-nilly" (384). Once the world is disclosed to the reader, it can either compel him to take responsibility and change his behavior or he can continue acting as he had been but conscious this time of his behavior. If "I am given this world with its injustices, it is not so that I might contemplate them coldly, but that I might animate them with my indignation" (383). Sartre adds, "As for me who read, if I create and keep alive an unjust world, I cannot help making myself responsible for it" (382). Influenced by Sartre's philosophical writings, commitment to the Palestinian cause has been an inherent feature in Palestinian literature. In

essence, Khalifeh, Habiby, Jabra, and Kanafani have been committed to and engaged with human freedom in their writings. Khalifeh is a feminist, Habiby a Communist, Kanafani a Marxist, and Jabra a liberal, whose craft of writing calls for the practice of a liberated writing. Khalifeh represents a leading female voice in a patriarchal Palestinian society who asserts the need for Arab women to be emancipated as a necessary prelude to the liberation of Palestine. Alongside Khalifeh, Habiby was one of the leaders of the Palestinian Communist Party and established the communist paper *Al-ITTIHAD*.¹² Kanafani is among the influential political Palestinian writers, whose novels have left behind a wider recognition of the Palestinian resistance literature, “a writing of self-assertion and resistance to anonymity, political oppression and so on” (*The Pen and the Sword* 108). Jabra lived in Baghdad since leaving Palestine and remained loyal to his liberalism with Palestine becoming increasingly present in his world. As such, their writings, since the fragmentation in 1948, are a testimony to their commitment to the Palestinian cause.

The Catastrophe of 1948 and the June War of 1967 came as devastating blows to all traditional forms maintained by the traditional realist novel. Realizing how the conventions of the realist novel hinder artistic freedom, Khalifeh, Habiby, Jabra, and Kanafani departed from their predecessors in their use of fragmented, self-conscious and multiple-voiced narratives. They have reacted to the unitary voice, ideological bias, plot determination and heroism of realist novels with their narratives that evoke a sense of anxiety, disorder and rupture in a world where everything is crumbling, and conversely, bring the reader’s attention to the burdensome attempt of imposing a narrative order on a hectic present. Ceza Qasim Draz defines this existentialist approach in writing as “Firstly, it negates the traditional forms...and secondly, by negating the traditional forms, it defamiliarizes reality and evokes in the reader a different feeling, an experience that is quite unprecedented...The rejection of traditional

¹² *Al-ITTIHAD* is Israel’s only Arabic daily newspaper. The paper was established in 1944 to serve the National Liberation League in Palestine.

forms implies the rejection of the society that produced these forms, and the aim of this rejection is to awaken the reader to a new reality” (134-135).

The five novels in this dissertation, *Wild Thorns*, *The Secret Life of Saeed: The Pessoptimist*, *In Search of Walid Masoud*, *The Ship* and *Men in the Sun* differ from the traditional realist novels in how voice is constructed. Traditional realist novels echo Bakhtin’s description of monologic discourse where the voice of the main character or hero is the main point of view through which every other point is seen. In *Problems of Dostoevsky’s Poetics*, Bakhtin treats monological novels as containing one voice, merged into a single consciousness, subordinated to the voice of the author. He writes, “the statement of an idea is usually thoroughly monologicistic. An idea is either confirmed or repudiated. All confirmed ideas are merged in the unity of the author’s seeing and representing consciousness; the unconfirmed ideas are distributed among the heroes, no longer as signifying ideas” (82). In view of this, ideas borne out by the characters in monological novels are either preserved and accented when they agree with the author’s position or discarded when they do not agree with the author. Hence, what emerges is a single idea, which is that of the author. As opposed to monologism, the consciousness of the author in dialogical novels interacts with or is even challenged by the characters’ consciousness. “What unfolds,” as Bakhtin writes, “is not a multitude of characters and fates in a single objective world, illuminated by a single authorial consciousness; rather a plurality of consciousnesses, with equal rights and each with its own world, combine but are not merged in the unity of the event” (9, emphasis in the original). As the breakdown of traditional realist novels suggests a parallel breakdown in Palestinian society, discussion will proceed in two directions: first, how each novel breaks from traditional realism in Arabic literature, and second, how (in)visible translators have been in dealing with the modern trend of each novel.

Like all dialogical novels, Khalifeh's *Wild Thorns* operates within two intertwined narratives. At one level, the Palestinian national narrative, which synthesizes the absolutism of violent struggle, and on another level, the personal and familial narrative, which is produced by economic and social necessities following the Israeli occupation of Palestine. Once starting to unfold, the cohesion of the Palestinian national narrative is disrupted by peoples' daily needs while living under occupation. In her rejection of the romanticized representation of a resistance fighter and the romanticized land that Usama fantasized while in exile, Khalifeh challenges the imposed chronology of what Fredric Jameson called master narratives, which contain within their plot a pre-determined ending. Therefore, multiple voices emerge and speak about the realities of the harsh conditions under occupation, overlapped with authorial intrusion. In this way, the reader encounters what Bakhtin calls a dialogic novel in which multiple voices or consciousness compete to be heard in *Wild Thorns*. Two conflicting, opposing narratives convey how reality appears to each character rather than how it is presented by Khalifeh.

Early in the novel Usama is first introduced as he is being humiliated at a checkpoint. The Israeli soldiers enforce the bridge-customs laws, confiscate any banned goods, and conduct a verbally abusive interrogation in saying, "Who's Usama al-Karmi?"(10). "I am" "You are, huh? Why didn't you answer? You were in the toilet? How was it, filthy, dirty as usual? Dirty Arabs! We build spotless sweet-smelling toilets and you fill them with shit"(11). In his first few hours on the bridge, Usama is caught up in a monologic form of consciousness. The streets of Nablus and its smells of roasting coffee, olive pulp from the soap factory, baking sweets-they all seem the same. Yet these nostalgic emotions are disrupted by the screams of a young Palestinian woman, being slapped around and probed between her legs for smuggled contraband while the Israeli soldiers interrogate Usama about his return to Nablus. Usama's reunion is quite different from what he had imagined; quite

different from the fantasy of Nablus he has been indulging while in the Gulf states. Khalifeh's voice overlaps with Usama's monologue saying, "the West Bank had now been reduced to the size of a genie's magic bottle. He felt that everything had evaporated: his yearnings and feverish images during five long, barren years of deprivation; the dreams that took him to the bridge every night, and to the land that lay beyond it" (19). Every movement in the narrative from Usama's point of view and/or internal monologue represents an ideological position alienated from the Palestinian peasants and workers in Israeli capitalist factories. Usama is shocked by the material and personal choices of these people, and his interior monologue denounces how people accommodate themselves to life under occupation, "The people no longer seemed so poverty-stricken... Those who once had not owned so much as a sweater now swaggered about in leather jackets. Those who had not even possessed a scarf now muffled their ears in fur collars... Something has changed here! The occupation is still there, and so is people's crushed dignity, but something has changed" (26-27). Usama represents the dangerous resistant fighter who feels he must eviscerate himself of his romantic feelings and become "a man unromantic in thought and deed". A few hours after his reunion with the land, his internal monologue reveals his reaction upon seeing how occupation robs Palestinian people of dignity and pride:

Yes, when will those tender feelings die in me?... This feeling of melancholy that overwhelms me whenever I hear a song or smell a flower... My love and yearning for the very earth of this green land of mine, so blessed and so filled with goodness! A romantic, right? No way! Not since the training, the shooting, the crawling on all fours; such things make a man unromantic in thought and deed. That's the logic of it. That's the equation. (9-10)

His violent acts of stabbing an Israeli soldier and blowing up buses of Israeli workers are, in his mind, what makes him a man. Vehemently, Usama rejects his nostalgia towards the land in favor of his ideology, where violence alone can properly stand in the face of Israeli oppression of occupation. His stream of consciousness soon proves incompatible with

the multiplicity of voices and beliefs within the absurdities of war. Khalifeh's novel allows for the telling other stories/voices, where characters are set free to express multiple forms of resistance, incompatible with Usama's ideology. In this way, Khalifeh's shifting point of view in *Wild Thorns* makes her characters heard rather than seen.

As the reader listens to Usama and his revolutionary idealism, we also hear from Usama's polar opposite, Adil. He articulates a broader conception of resistance that includes nonviolent responses. Faced with limited economic opportunities, high inflation, crippling Israeli taxation and his father's kidney problems, Adil has given up working at the ancestral farm and is secretly working in Israel since the family's material survival rests on his shoulders. In Usama's eyes, Adil is a collaborator and a traitor, who has lost the will to resist the occupation. Adil's steadfast resistance through hard work amidst the harsh realities of occupation helps to ensure that his family is not displaced or forcibly expelled from their home. For him, survival requires food on the table, which means that occupation must be dealt with steadfast dedication to his life, family and home. Through his financial support of nine family members in addition to his father's expensive kidney machine, which is draining Adil of his youth, he keeps his family alive under occupation, which in turn, contributes to the survival of the Palestinian cause. In a conversation between Usama and Adil articulating two divergent ideologies on resistance, Adil breaks into tears and shouts, "Okay...convince me that what I'm doing isn't part of the struggle, that the fight has fixed ground rules" (63). Then he goes on, "You can have my life, Usama, if you can only convince me that freedom means that people who can't defend themselves go hungry. And there is happiness in hunger. Come on, convince me" (63). "Adil defends himself in saying, "There is more than one dimension to the picture" (29). His fighting to keep his family alive as well as those around him is exemplified when Usama's mother explains "how Adil has stood by her as though he were her own son. It was Adil who'd rented this house for her, who'd arranged for a truck

from Nablus to move her belongings. It was Adil, too, who'd undertaken all the necessary formalities for Usama's return" (37). Unlike Usama's armed resistance, Adil's adherence to nonviolence represents a balance between working in Israeli factories, often on lands confiscated from his own village, and asserting national and individual rights. For example, when Abu-Sabir's right hand is mangled by construction equipment, no hospital in Tel-Aviv treats Abu-Sabir since he is illegally hired by an Israeli factory that does not provide its laborers with accident insurance. It is Adil who helps Abu-Sabir's family survive and pursue compensation for his injury. In this way, Adil is struggling to introduce some changes in the Israeli legal authority. However, his steadfast mode of resistance doesn't lead him to dehumanize the Israelis. Thus when Usama, masked in his father's Kuffiyeh, stabs the Israeli soldier, Adil carries off the Israeli child, who witnesses the murder of her soldier-father, and finds himself with the Israeli wife crying on his shoulder and the little girl clutching his hand. At this moment, Adil realizes that he will not be able to reconcile his path with Usama's.

Khalifeh weaves Usama's and Adil's voices of resistance under occupation with the multiple voices of other Palestinians throughout the novel. Adil's father, the family patriarch, resists only through his words and daily sessions with journalists. Nuwar, Adil's younger sister, is involved with the rebellion from a sheltered, domestic front. She is in love with a rebel, whom the family does not want her to marry. Basil, Adil's younger brother, has a youthful radical fervor for resistance. He joins Usama and secretly uses his father's house as an arms depot. When the Israeli authorities discover this, the family home is blown up in a detached mechanical manner. Zuhdi, Adil's work colleague, transforms from a non-revolutionary rebel into "a wild thorn." The effects of socio-political rupture in the new social and economic needs forged political struggle manifest in Khalifeh's multiple narrators, shifting points of view, and stream of consciousness. Through these experimental techniques, Khalifeh confronts people's daily needs and necessities against the nationalist ideology,

offering no easy solutions to the question of resistance. In Khalifeh's multiplicity of Palestinian responses while living under occupation, she depicts Palestinians of different generations as part of an overarching group, representing the survival of the Palestinian cause.

The extensive use of Palestinian dialects and sarcastic undercuts that run throughout *Wild Thorns* rebels against the rhetorical tradition of realism where spoken language is limited to novel's dialogues. Through Khalifeh's controversial use of language, disjointed and abrupt sentences, the reader is invited to see the radical disruptions Palestinians have lived with since 1967. In the novel, she is more concerned with "social-real" rather than polite language. As such, she does not restrict the use of street language, including the flavor of Palestinian idioms, their sense of humor, the unflattering remarks to soldiers, shocking words, and even exchanges of insults, when necessary-while depicting the traumatic changes to Palestinian life as a result of occupation. For example, she captures the crucible of occupation in the colloquial Arabic of Um-Sabir who shouts at an Israeli soldier, "May God break your arm," "May God destroy you, by the glory of Muhammad," and "May your children all die young" (105). Commenting on Khalifeh's controversial use of language and its departure from realist literary norms, Suha Sabbagh argues that Khalifeh's mixing of colloquial and classical Arabic suggests that all values and all ideological position are being in the vulnerable strata of society through the language of alley.

Moving from Khalifeh's representation of life under occupation in *Wild Thorns* to that of Habiby's in *The Secret Life of Saeed: The Pessoptimist* shows other artistic strategies that stands out as a modern existentialist novel in comparison to traditional forms. *The Secret Life of Saeed: The Pessoptimist* is written in forty-four epistolary fragments addressed to a friend from outer space describing how Saeed sneaked back into his hometown of Haifa after the exodus of 1948 and 1967 and became an Israeli citizen. A loosely plotted, non-linear

narrative told from the point of view of Saeed, who begins as an informer for the Zionist state and is plucked from the bleak reality by supernatural creatures at the end of the novel, allows Habiby to “describe the chaotic and sometimes farcical present in Palestine, where Arabs are repressed and discriminated against. The witty anecdotes show a frenzied search for a deeper structure underlying the chaos of events in contemporary Palestine and ‘the miracles of this strange age’” (Faqr 1405). As a modern trend in Palestinian fiction, Habiby writes against time and place. His novel reads as a hallucination where sometimes the narrative starts in the twentieth century and jumps back to the thirteenth or fourteenth century in Haifa to Lebanon then back to somewhere between Haifa and Acre.

The novel is reminiscent of Kurt Vonnegut’s *Slaughterhouse Five* where Vonnegut in a sentence directed to the publisher, Sam Laurence, apologizes for writing such a fragmented work about the firebombing of Dresden, believing that nothing intelligent would come out of writing a book about a massacre. *Slaughterhouse-Five* tells the story of Billy Pilgrim traveling back and forth in his own life span and “paying random visits to all events in between” (23). The result is Billy’s life presented in a series of episodes without any chronological obligations. His time travel is a metaphor for the alienation and dislocation he experiences after the horrific firebombing of Dresden. Just as Saeed in *The Pessoptimist*, Billy Pilgrim goes through negative and depressing catastrophes throughout his life where an escape becomes a logical solution for him. He steps out of time and leaves Earth by accompanying a group of aliens to the planet Trafalmore. Such a handling of narrative in the two novels creates a sense of uncertainty, disturbance, and discontinuity, and hence, it reflects the disordered chaotic situation of man in the postwar era and his unsettled mind. Likewise, Western science fiction influenced *The Pessoptimist* as seen when Saeed transforms into a terrestrial alien to seek a refuge. Understandably, Habiby finds in science

fiction a mechanism to escape the intensity and bleakness of Palestinian reality, which exceeds a priori thinking.

A much more modern approach in *The Pessoptimist* is the stinging satire which breaks fundamentally with the serious tone of classical Arabic novels. In an interview, Habiby explains that his novel witnesses “a tragedy survived through comedy for sarcasm is my way of surviving; it protects the self from splintering, from falling into despair and agony, exposing at the same time the oppressor’s folly, malice, and vulnerability” (36). “Our tragedy,” he says, “is multi-faceted and painful. It is unbearable by any human consciousness, sarcasm helps make it bearable, protecting me from exploding and thus enables me to continue my life which is a responsibility” (37). In a way similar to Jabra’s criticism of traditional ways of addressing the Palestinian debacle, Habiby calls for unusual narratives that better indict the complex absurdities of life in Palestine. His ironic narrative aesthetics contrast a glorious Arab past and heroism with the daily defeats and failures of Saeed’s character in order to understand the complexity of living within the new State of Israel. Saeed’s former schoolteacher, whose twitching of his left eye is a sort of laugh to students, is ridiculed when teaching schoolchildren about the noble Arab past, “There is nothing on earth more holy than human blood. That’s why our country is called the Holy Land” (24). Habiby’s political message is double edged. The heroic and ideal representation of the glorious Arab is rendered unrealistic in the present because realities Palestinians face are quite different. In effect, his sarcastic social commentaries on historical and cultural references from the glories of Arab history are meant to rebel against traditionalism in the Arab world and conversely to awaken Palestinians to the pathetic realities they actually face.

In a different interview, Habiby explicitly reveals being influenced by Western sarcasm, “I read extensively in the European literature and I am acquainted with the Western tradition of satire from Boccaccio to Mark Twain” (26). The use of satire operates within the

paradoxical status of Arabs, who remained in the new state of Israel/Palestine. It derives its humorous effect from Israel's ruthless treatment of Palestinian Arabs inside Palestine and the stupidity of its victims. Saeed's life, for instance, in Palestine is all due "to the munificence of an ass" for when Saeed's father was shot in the 1948 War, Saeed was saved thanks to a donkey that intercepted the bullet meant for Saeed. He recounts, "I was born again thanks to an ass...I escaped [death] because a stray donkey came into the line of fire, and they shot it, so it died in place of me" (6). While one donkey saves Saeed's life, another donkey replaces Saeed. He is equated to an ass, the stupid ass, who does the donkey's work in order to build the new State of Israel. In order to survive, Saeed hides his identity, works with the enemy, finds comfort in Acre's catacombs, metamorphosizes into a cat, and betrays his people and his family. Ironically, he is brutally beaten after not taking orders from a Sephardi Jew. Habiby's question of what to do in a paradoxical situation, which negates Palestinians' existence and requires them to be good citizens in the State of Israel, remains unanswered in the novel, especially in the case of Saeed.

Scenes from Voltaire's *Candide* in which Candide is exposed to the brutality of the newly created "Eldorado" are played out to provide context for the tragedies that befell Palestinians in relation to the new state. In the chapter entitled, "The Amazing Similarity between Candide and Saeed," Habiby recasts Candide, as the wandering Palestinian, who has been expelled from his castle and thrown into a series of picaresque misfortunes. Faced with the question of imitating *Candide* in this chapter of *The Pessoptimist*, Saeed responds, "Don't blame me for that. Blame our way of life that hasn't changed since Voltaire's day, except that Eldorado¹³ has now come to exist on this planet" (72). Both writers use satire to ridicule certain views of thinking about the world, intermixing a bit of optimism with a touch of pessimism. Voltaire satirizes Leibniz's absurd philosophy of optimism, which supposes that

¹³ Habiby compares the establishment of Israel and its injustices to that of Eldorado in Voltaire's *Candide*.

this world is the best of all possible worlds since God, the optimizer of all good possibilities, has created it. More relevant to the context of *Candide*, Voltaire ironically satirizes Leibniz's theodicy of "Optimism" where the death of thousands of people in an earthquake in Lisbon and the seven-year war between the Prussians and the French is justified to bring compensating good. Equal to Leibnizism, according to Ahmad Harb, is the self-complacency of Arabs, which brought about the *Nakbah* and *Naksah* of 1948 and 1967. Upon a request from Arab leaders, Palestinian people compelled to lie down and seek refuge in the trust of God and Great Britain. According to Harb, clichés like, "whatever happens to you is from Allah," "It is good that it happens this way and not the other way," or "You may hate something which is in the final effect to your own good," (94) were used to justify the loss of Palestine following the 1948 and 1967 wars. Habiby deliberately reshapes Voltaire's satire of Leibniz into the blended philosophy of optimism/pessimism, named pessoptimism to poke fun at the oppressive system of occupation and people's negativity and submissiveness to the Israeli's. Moreover, Habiby's satirical critique of fatalism of Arab defeatism in the 1948 War and the 1967 War runs throughout Saeed's family history and further explains how his family became Pessoptimists. Saeed is resigned to accept the worse:

This is the way our family is and why we bear the name Pessoptimist. For this word combines two qualities, pessimism and optimism, that had been blended perfectly in the character of all members of our family since our divorced mother, the Cypriot...Take me for example. I don't differentiate between optimism and pessimism and I am at quite at a loss as to which of the two characterizes me. When I awake each morning I thank the Lord he did not take my soul during the night. If harm befalls me during the day, I thank him that it was no worse. (2)

Saeed's family members share certain behaviors: They keep their heads to the ground in hope of discovering pennies dropped, buried treasures, or better worlds. As stated, Saeed, for example, is a comic figure, who no matter how painfully life turns against him, always looks at the bright side of his tragicomic life, believing a potentially greater disaster was

averted. One of the most tragicomic episodes occurs when Saeed's brother dies in a vicious storm where a falling crane cuts off his head. Rather than grieving, Saeed's mother reacts by saying, "It is best that it happened like this and not some other way" (13). The brother's widow angrily asks, "What do you mean 'some other way'? You ill-fated hag! What worse way could there have been?" The mother responds, "For you to have run off during his life, my girl, to have run away with some man" (13). Subsequently, the widow runs off with a man, who turns to be sterile. Knowing of his sterility, the mother yells, "and why should we not praise God?" (13). Habiby's tendency to mock the Pessoptimists' complacency and passivity is reminiscent of the fatalism of Arab leaders and their pitfalls. Intoxicated with British wine, they did little to save Palestine; instead they trusted Britain and then collaborated with Israel.

The two experimental works *Wild Thorns* and *The Secret Life of Saeed: The Pessoptimist*, are of distinction because they tell private stories of Palestinians from a wretched land where houses, villages, crops, olive trees, heaps of stones and even ruins attest to an existential presence critical to the Palestinian self. It is on the land where the characters, tough and tender, address the bigotries of Palestinian nationalists and the business of everyday living; it is on the land where the paradoxical existant-nonexistant status of Palestinians is mocked; it is also on the land where the lurking threat of the occupier has led not only to a heap of broken images and realities, but more tragically and ominously, has turned deadly. Moving away from the representation of Palestinian land is the exotic setting of exile. Expelled from Palestine in 1948, Jabra approached the predicament of the Arab World from exile. It is thus not surprising that Jabra's themes in *In Search of Walid Masoud* and *The Ship* are associated with dispossession, escape, loneliness, and exile.

"The sea is the bridge to salvation-the soft, the hoary, the compassionate sea. Today, it has regained its vitality. The crash of its waves is a violent rhythm for the sap that sprays

the face of heaven with flowers, large lips, and arms reaching out like alluring snares. Yes, the sea is a new salvation” (11). Jabra begins *The Ship* with his highly evocative prose, describing the sea as a bridge to escape the land and its wounds. The shimmering rhythm of the waves and their violent instability produces a paradoxical image: a beauty “that sprays the face of heaven with flowers” and a seduction that entices a person “like alluring snares”. Hence, the contradictory forces produced by the compassionate sea set up themes of escape, capture, exile, death, and loneliness, which Jabra deals with in an artistic modern manner.

The seeds of symbolism in Jabra’s novels mark his departure from traditional Arab predecessors. Apart from Jabra’s eloquent writing, the structure of *The Ship* corresponds to Bakhtin’s thought of dialogism. An explosive web of characters, all equally capable of expressing themselves, meet seemingly by chance on a cruise sailing from Beirut to Athens. *The Ship* is told by three narrators: five narrated by Isam, four by Wadi, with one told by Emilia. Each narrates parts of the action taking place on the ship along with a series of flashbacks where the traumatic past impinges on the immediate present of the characters’ lives. Intrinsically, the idea of opposition is a prominent feature of dialogical novels.

Characters are never drawn into a unified system of thought in the fully dialogical worldview of *The Ship*. Isam is running away from land, unable to face two disputes: Luma’s former love, and a tribal social pressure caused when his father killed a relative of Luma in a land dispute long ago, thus condemning himself and the family to life in exile. Somewhat in desperation, Luma commits herself to a traditional marriage with her cousin, Dr. Falih Abd al-Hasib. As a result, Isam is determined to run away from his traumatic past with Luma and “[he] was delighted to sell most of [the land]” and “had no regrets” (75). Opposite to Isam is Wadi, who is running towards the land, his property in Jerusalem, where he plans to build a house and live with Maha. While Isam is determined to flee the burdens of his homeland, Wadi is constantly trying to reclaim his land. This split between the narrators reveals a

double-voiced discourse, a feature of Jabra's novels that distinguishes his works from traditional monologic Arabic realist novels. Seen from this perspective, the use of the multiple narrators not only reveals the inner thoughts and feelings of the characters but also reenacts the past in order to interpret the present, simply disclosing the past. Like much of Jabra's fiction, his characters belong to upper classes and are mainly sophisticated intellectuals engaged in the angst of modern Arab intellectualism. While the choice of Jabra's character's reflects his socio-political background, it represents "the sufferings of the intellectual in a world that does not understand him" (Haydar & Allen 6). Their discussion of Dostoevsky, T.S Eliot, Camus, and Kafka reveal their immense knowledge of Western civilization. The novel, then, is polyphonic in the Bakhtinian sense, where Isam's consciousness co-exists with the consciousness of Wadi among multiple voices during the ship's week long.

With a cunningly mingling of past and present in *The Ship* and the means by which both are presented, Jabra introduces a serious contribution to the modern Arabic novel. Such an immense blending between the past and the present, as Roger Allen and Adnan Haydar argue in their introduction to *The Ship*, is "produced through beginning the plot at a point that is close to its temporal ending as if to underscore that time in its chronological order and expansiveness is irrelevant" (8). The narrative begins with the moment the characters depart their land and their pasts. Read as such, it starts with this "ending" to allow the past to haunt the present. Accordingly, the traumatic past from which the characters of *The Ship* are trying to escape constantly impinges on the characters' present lives suggesting that escape is nothing but an illusion. For Isam, the sea is a journey to escape his past since, as he explains, "I am here in order to escape. I am here for many reasons, but mostly because I could not make Luma my own sea, my own ship, and my own adventure" (11). The ineffectiveness of escape is visible when Luma stands before him on the ship. At this moment, the traumatic

past of their separation is released into the present. Isam's compulsive return to the past shows the chaotic condition and oppressive societal authorities that ensnared the Arab world during the 1940s and 1950s. Thus, instead of recalling Isam's and Luma's relationship as something belonging just to the past, Isam, through his fractured description, suggests that he is incapable of making a coherent narrative order out of unresolved problems in the Arab world. Describing the moment he sees Luma, Isam says:

But Luma's face...is the face of tragedy, the face which haunts you forever, like desire and sorrow...I might forget it for days, for months, but then in a flash it would come flooding back. Feeling of stupor and inanity would leave me with a sense of drowning in sheer fury...When I saw her on the ship I wished she had not been there. I wished I could lower the ship's gangway to the wharf again and disappear into the crowds. I had run away from her, but there she was, standing before him, like a wall, like a giant, like the sea itself.
(13)

Shockingly to Isam, all the traumatic loss and agony of the past comes "flooding back" in a "flash" when Luma's face appears before him "like a wall, like a giant." She returns to him as from a bell jar jutting out from the sea. In one sense, the figure of Luma is precisely what makes Isam's escape from his land impossible. For Wadi, on the other hand, the waters of the Mediterranean sustain his dreams of reaching the shore of Palestine and returning to the land. Wadi describes himself as an exiled Palestinian forced out of his land after the catastrophe of 1948. For him, exile is like "a curse, the most painful curse of all" because his departure from the homeland is compulsory. His journey on the ship away from his homeland is thus one of multiple journeys he is compelled to undertake while in exile. The passage of the ship through the Corinth Canal to the music of Bach sends Wadi back to the beautiful houses of Palestine built of stones, white, pink, and red that look like jewels, to the shimmering springs of his homeland after spring showers, and to the flourishing flowers that spring up from beneath the stones. The beauty of the past is interrupted when Wadi questions his present exile, "why was I uprooted and cast under hoofs and fangs, driven into

flaming deserts, and screaming oil cities?” (25). At this moment, the catastrophic loss of Palestine in 1948 “when the Zionist monster gobbled up the most beautiful half of the most beautiful city in the world” bursts into the present (20). This past continues to haunt Wadi’s story, with the remembrance of his friend Fayez, who died in front of Wadi while defending their city in the 1948 fighting, and the British betrayal of Palestinian during the mandate era. Seen this way, his return to the past not only interprets his present exile but, more importantly, it also becomes an assertion of the past’s renewal, as Wadi puts it, “the tragedy renews itself” (25). As such, Wadi’s return to his past in *The Ship* affirms that the catastrophic tragedy of the loss of homeland is entrenched in Wadi’s present existential condition, in the form of exile, that struggles or yearns for return. Within this rich blend of the past and the present, the problems that have been facing the characters are left unresolved in *The Ship*, and as a consequence, the past intervenes in the present and affects it until the end of the novel.

Even more polyphonic but less cluttered with symbolism than *The Ship* is Jabra’s *In Search of Walid Masoud*. Here again an arduous journey from the world of exile in search of the vanished character, Walid Masoud, results in a departure from the shackles of traditionalism that impede artistic freedom. With a powerful opening, “If only there were an elixir for the memory, something that could bring back events in the order they happened, one by one, then turn them into words that would cascade out onto paper” (1), Jabra experiments with a Western existentialist device that best suited the characters’ quest for freedom and self-discovery. At the heart of this journey’s tension is a travel through memories of home and the recuperative power of writing to reclaim what had been lost. Closely linked to existentialism, the disappearance of Walid Masoud becomes an overarching metaphor for a search for identity and a movement for liberation in the crisis of Palestine. At the same time, considering that Jabra’s characters have been given separate chapters to recall

aspects of Walid's life and his disappearance, the novel descends into Jabra's favorite multiple-narrator technique.

The multiple first person narrative technique creates a complex and explosive web of introspective characters that is necessary to drive the motivational qualities of existentialism. In using a multi-layering of voices, Jabra creates "a plurality of independent and unmerged voices and consciousness," in which the author's monological voice is disparaged "as the dominant narrative voice" (Peled 146). Brilliantly and neatly composed, the structure of *In Search of Walid Masoud* involves Dr. Jawad's introduction and conclusion as well as intervening chapters of Walid's unfinished biography, given by different characters in separate chapters. Through his/her memory, each character paints a vivid piece of Walid's life in relation to women, friends, family, art, and literature. Sitting in each other glamorous elite houses and private salons, Jabra's bourgeois characters, mainly intellectuals, artists, and nouveaux riches, become ostensibly engaged in the adventure of searching for Walid Masoud. In the form of intimate confessions between Jabra's characters, Jabra ignites them to resist the stagnation of traditional thought in favor of an existentialist desire of self-discovery and freedom. Much like their missing friend, Jabra's characters try to integrate their sense of loss with their new reality. Towering above all characters is Walid, who also gives three autobiographical chapters of his life. On the garbled tape left behind in his abandoned car, Walid inexorably expresses his disillusionment with the present, and conversely, confesses his quest for self-determination and concrete individual existence:

By getting away from the life of contemplation that, so I'd been taught, was the only valid life of the spirit, I had, at last, fallen into the world of the flesh, the world of the senses, the world of time...I came to realize that I'd now started the 'Great March' he (St. Augustine) spoke of somewhere, the Great March into time through time: my soul fell from 'Eternity' into the abyss of 'Time' when I allowed the deep concern about it to control me, so that I wanted to abandon the contemplation of what is continuous and makes me a part of God's eternity in favor of a desire for my soul's experience in the worlds of time and sensual realities. (144)

Clearly, the preoccupation with the individual existence identifies Walid and his friends as intellectuals of existentialism. Walid's voice reflects a change from traditionalism to modern modes of life and thought. Jabra is so intent on bringing the Arab World to his view of modernity that serves his position toward the Palestinian struggle for heart-searching self-discovery. To accept the crises of Palestine in a lifetime, according to Walid, is to expose oneself to the decaying effects of time, and ultimately, death. Considering the political atmosphere of Walid's time, an illusion to the 'Great March,' where ships bearing settlers and supplies from Spain found Saint Augustine in Florida and defended it from French exploitation, symbolizes the call to action that Walid undertakes because to him, "Falling into time is simply entry into the world of action" (144). Hence, Walid's existentialism emerges from his search for freedom and self-fulfillment that infuses the novel. His attempts to change reality and attain freedom, all shrouded in his consciousness, have been confronted by his friends' in *In Search of Walid Masoud*. The result is, as Muhammad Badawi describes, "a brilliant gallery of sophisticated Arab men and women, sufficiently liberated to form and have extra-marital affairs...as a means of consolation for people afflicted with existentialist sorrows, or even as the passport to spiritual experience" (196). Further, the use of flashbacks becomes an integral part of the plot as the garbled tape is continuously played back, compelling the multiple narrators in *In Search of Walid Masoud* to think of Walid's mysterious disappearance and their perpetual state of existential alienation. In this way, the return to the past expresses a touching contrast between home and exile and disillusionment with the present, as perceived by Jabra, "*Our children are scattered, each of them in a different country, searching for their daily bread in the cities and deserts of this lowly world, while their parents die here, in alienation and misery, alone*" (emphasis in the translation, 73). Jabra leaves the ending mysterious, never revealing what happened to Walid but the

novel insinuates that he has joined the underground movement for the liberation of Palestine under a different name.

Another concisely politicized exilic narrative unfolds in Kanafani's *Men in the Sun*. Kanafani stands as a revolutionary writer among the leading diaspora writers, who were forced to leave their homeland, and are committed to writing about Palestinians in exile. He was born in Acre, Northern Palestine, in 1936 to a Muslim Sunni family. Educated in the French Ferrer school, Kanafani came into life with a flourishing influence of existentialism, which appeared later in his writing. During the 1948 War, his family fled to Lebanon but settled finally in Syria. He is known in the West as the spokesman for the Popular Front for the Liberation of Palestine. In his lifetime, he published four novels: *Rijal fi al-Shams* (*Men in the Sun*) in 1962, *Ma Tabaqqa Lakum* (*What Remains for You*) in 1966, *Umm Sa'd* in 1969, and *A'id ila Hayfa* (*Returning to Haifa*) also in 1969. Being a political writer, a journalist, and a Marxist Palestinian novelist, he was plagued with tribulations. Kanafani, along with his niece, Lameece, was killed after Israeli mossad booby-trapped his car and it exploded in 1972. As Hilary Kilpatrick states in her introduction to the translation of *Men in the Sun*, "Kanafani lived and died according to his ideals" (15).

Kanafani's *Rijal fi al-Shams* (1962), translated into English, as *Men in the Sun* (1998), portrays the lives of three Palestinians, who depart from their homes in refugee camps on an illegal journey to Kuwait in search of financial remittances. In his influential history of Modern Arabic fiction, M. M Badawi notes that *Men in the Sun* is "the best known and arguably the most accomplished novel inspired by the Palestinian tragedy" (190). The novel tells the story of three different generations of Palestinian refugees after al-Nakba: Abu Qais, the old man, As'ad, the young man, and Marwan, the teenager. They are all men, all Palestinians, and all exiles headed to Kuwait in search of a better life, free from the bitterness of the past and full of promises for a secure future. They arrive at Basra in Iraq and mingle

with people as they search for a smuggler to take them illegally to Kuwait. Each one meets an agent known to the reader as “The Fat Man” who demands a price above what they can afford. He offers to take them over the border in his empty water tanker truck. They barely survive their ride inside the hot and airless water-tank across the first check point, as “The huge lorry was carrying them along the road, together with their dreams, their families, their hopes and ambitions, their misery and despair, their strength and weakness, their past and future, as if it were pushing against the immense door to a new, unknown destiny” (63). At the Iraqi border, the men take off their shirts and hide again inside the empty closed water tank while Abu al-Khaizuran, the fat smuggler, performs the crossing formalities for himself and his supposedly empty truck. Abu al-Khaizuran is forced to waste precious minutes with a border patrol officer in useless conversation about a dancer named Kawakeb, which delays the process of signing the paperwork. When Abu al-Khaizuran returns, he finds the three men dead from the scorching heat of the truck. He leaves their bodies at a garbage dump, and after departing for a moment, he returns and steals their valuables. With *Men in the Sun*, I end my discussion on the translator’s (in)visibility in relation to the modernist intellectual trends within Arab novels; this will for change manifests among Khalifeh, Habiby, Jabra, and Kanafani.

With its existential tone, the structure of *Men in the Sun* marks the novel as highly innovative. Utterly free of sentimentality, the novel uses a polyphonic narrative within uneasy present. Kanafani experiments with multiple narrators to voice the stateless and scattered Palestinians, alienated from Palestine by the dispossession of their homeland. The book is divided into seven chapters: the opening three are named after Kanafani’s men in the sun: Abu Qais, Marwan, and As’ad, who describe their homeland and the reasons for their illegal journey across the Iraq-Kuwait border. Fully fleshed out, albeit differently, each character’s individual consciousness suggests how they are all stripped of individual choice or decision,

thereby end up helplessly waiting for Godot in the desert. Elderly and weak, Abu Qais, a Palestinian peasant expelled from his homeland in 1948, is urged by his friends to throw off the years of the Catastrophe and secure a better life for his family. His friend persuades him to travel to Kuwait: “Do you like this life here? Ten years have passed and you live like a beggar. Your son, Qais, when will he go back to school? Soon the other one will grow up. How will you be able to look at him when you haven’t...?” (26). Abu-Qais’ stream of consciousness reveals how his life has been paralyzed since the Catastrophe of 1948, in saying, “In the last ten years you have done nothing but wait. You have needed ten big hungry years to be convinced that you have lost your trees, your house, your youth, and your whole village...What do you think you are waiting for? Wealth to come through the roof of your house. Your house? It is not your house” (26). The second, As’ad, a Palestinian youth, is wanted by Jordanian authorities because of his political activities. As’ad wants to flee the complicated political climate and the traditions of conservative Palestinian society, where his uncle buys him like “a sack of manure” for his daughter. In order to travel to Kuwait, As’ad is left with no choice but to borrow the money from his uncle on the condition that upon his return As’ad will marry his daughter, Nada. He thoughtfully realizes that “if he allowed his rage to get the better of him now and gave the money back to his uncle, he would never be offered the opportunity to obtain fifty dinars by any means” (33). Therefore, “[he] calmed himself, firmly shutting his mouth and tightening his grasp on the money in his pocket, and got ready to get up” (33). Marwan, the youngest of the three men, is resentful of his father’s marriage to a broken woman. He wants to be a doctor and had been going to school until he received a letter from his older brother stating that he can no longer send money to the family and the responsibility of earning money for the family is on Marwan’s shoulders now. Compelled to put aside his dream of becoming a medical student, he drops out of school and decides to depart to Kuwait; Kanafani interferes with Marwan’s voice by wondering, “But

what choice had he left him? Nothing except to leave the school, to plunge into the frying pan and still there from now until eternity” (43). The way these men approach their present is identical; their smuggling endeavor leads them to Abu al-Khaizaran, a professional smuggler and driver of a water carrier. He offers to take them to Kuwait in his empty water tanker truck.

As a major trend of experimentalism with the modern Arabic novel, the polyphonic technique allows Kanafani to use his ideology of existentialism as a response to the characters’ mutilated existence in the wake of the defeats of 1948 and 1967. Through this polyphonic narrative, Kanafani plays with the character’s quest for salvation within the limited control they have over their destinies. Existentialism is explicitly represented in Kanafani’s allegorical ending. The story ends when Abu al-Khaizaran returns to the three men to find them dead from the scorching heat of the truck. He leaves their bodies at a garbage dump, repeatedly demanding of the dead:

“Why didn’t they knock on the sides of the tank?” He turned right round once, but he was afraid he would fall, so he climbed into his seat and leaned his head on the wheel.

“Why didn’t you knock on the sides of the tank? Why didn’t you say anything? Why?”

The desert suddenly began to send back the echo:

“Why didn’t you knock on the sides of the tank? Why didn’t you bang the sides of the tank? Why? Why? Why? (*Men in the Sun* 74)

The example set by “the men in the sun” and their silence within the water truck’s walls dramatically and devastatingly parallels the pervasive silence in the refugee camps during the 1960s and the Palestinians who didn’t resist against the globalitarian regimes. The water tank truck symbolizes the refugee camps, where Palestinians were crammed into every available spot and even, denied a space to breathe. Had they banged on the walls of the truck, they could have saved their lives. Afraid of drawing the authority’s attention to their existence in the tank, they did not bang on the walls and thus they died. While Abu al-

Khairazan appeals to the corpses of “the men in the sun” for not banging on the walls of the truck, Kanafani allegorically expresses his anguish over the inactivity of revolutionary movements to save Palestinians from imperial tyranny. Kanafani’s unusual allegory questions whether a man has control over choices and actions in his life or if he is resigned to accept predetermined conditions and limitations. Read as such, the polyphonic narrative along with the unusual allegory of *Men in the* encourages the reader to critically assess the passive reactions of Palestinians in refugee camps. Barbara Harlow in her article, “Resistance Literature Revisited,” explains the allegorical interpretation of Kanafani’s resistance voiced by “Why didn’t they bang on the walls of the truck?” (74). Kanafani’s question, as Harlow writes, illustrates his attitude towards revolutionary resistance: Why should Palestinians be represented as the passive victims, unwittingly suffocating to death in refugee camps? Why should Palestinians be represented as the unwanted detritus of a dominant narrative, an international process that turned Palestinians into hapless refugees, seeking menial poorly paid labor positions in Kuwait? In telling the story of “men in the sun” Kanafani reintegrates history and politics into *Men in the Sun* and narratives of Palestine. He writes an imaginative historiography, blurring the line between fiction and reality and thus rejecting the ready-made formulas about nationalism and liberation. In this way, he expresses his dissatisfaction with the Palestinian Liberation Organization (PLO) in 1964, which was built by the Arab League to prevent Palestinian resistance movements. The tragic mistake made by “men in the sun” is their resolution to escape to Kuwait as a means of salvation from their wretched situation. While they desire to have a better life in the oil rich state of Kuwait, they are eventually caught in the cycle of disempowerment, disenfranchisement and crushing despair. Ultimately, the tragedy that occurs in *Men in the Sun* and the hapless decision of the three protagonists are reminiscent of the catastrophe, *al-Nakbah* and the tyranny of Israeli imperialism.

As has been discussed, each novel in this dissertation represents a kind of artistic breakdown necessary to capture the chaotic present of Palestine and the author's ideology as well. Because the author of each novel seeks to move beyond the traditionalism of Arabic literature, their novels generate an artistic ideological dialectic, spinning the experience of life under occupation and the existential experience of exile into an aesthetic explosion of ideas. It locates the novels in the context of writing back to the colonizer with modern narrative trends. Moreover, it illustrates a semi-chronological basis for my dissertation beginning with the archival documents I found on the Israeli-Palestinian conflict to a rationalization of the authors' engagements with Western aesthetics. Khalifeh's *Wild Thorns* disrupts the coherent Palestinian national narrative in the crumbling world of *Wild Thorns*. Her novel departs from the traditional images of romanticizing the Palestinian fighter to a dialogical novel, allowing characters to express opinions incompatible with the national ideology of armed resistance while living under occupation. At a critical period of history where laughter seems rare in everyday life, Habiby uses satire in *The Secret Life of Saeed: The Pessoptimist* to criticize the invisible status of Palestinian in the new State of Israel and Arab countries' collaboration with Britain. Political and ideological constraints have forced Kanafani and Jabra to write in exile. The major characteristic of Kanafani's and Jabra's writing is an absence of a sequential narrative which acts as an artistic breakdown to metaphorize the loss of Palestine in response to fatal moments in the history of Palestine: the 1948 war and the 1967 defeat. As this chapter stands, it establishes how to understand the translators' activity in chapter three and four in relation to the original authors' engagement with decolonizational aesthetics and postcolonial writing strategies.

The question remains, however: what does this have to do with translation? What common ground does it have with the translator's (in)visibility in modern Palestinian literature? Without criticism, translation would be traditionally directed towards a mechanical

way of transferring words between languages, and conversely, risk damaging what authors have created and/or meant in their works. Since the Palestinian situation is the point of reference in the world of each novel, a conscientious reading of the author's ideological dialectic in the original should be acknowledged by the translator/critic, seeing the situation in its native colors. Were this modern dialectic to be overlooked in the translation, the existing reality of Palestine would be lost. As such, translators of *Wild Thorns*, *The Secret Life of Saeed: The Pessoptimist*, *The Ship*, and *In Search of Walid Masoud* are supposed to reproduce diligently and faithfully the peculiar ideological dialectic that shapes each novel. Translation and literary criticism, in this coupling, leads to a near likeness of the original author. Conceived in this likeness, I would say that the best translation method is when a translator closely adheres to the author's meaning, making his innate character present when virtually absent. As chapter three and four examine, strategies for giving expression to the artistic breakdowns featured in *Wild Thorns*, *The Secret Life of Saeed: The Pessoptimist*, *The Ship*, and *In Search of Walid Masoud* underline the translators' ethical stance toward the Arabic original. The pressure towards fluency and the avoidance of the foreign in the translation or vice versa does not necessarily convey what the author intends to communicate. Thus my examination in the following chapters of how (in)visible translators have been in comparison to the authors' aesthetics of narratives exists in its own setting, mainly applied to localized translation choices and their socio-political effect.

III. On the Translator's Invisibility in the Scenario of Orientalism and Imperialism

Without significant exception the universalizing discourses of modern Europe and the United States assume the silence, willing or otherwise, of the non-European world. There is incorporation; there is inclusion; there is direct rule; there is coercion. But there is only infrequently an acknowledgement that the colonized people should be heard from, their ideas known. (Said *Culture and Imperialism* 50)

This whole notion of a hybrid text...the issues of exile and immigration, crossing of boundaries—all of that tremendously interests me for obvious existential and political reasons...There are certain figures who are most important to me, renegade figures...who [transform marginality] into... a kind of passionate attachment to other peoples...who were able to go from one side to the other, and then come back. (Said *Power, Politics, and Culture* 148)

A hybrid text, according to Edward Said, is a text that results from a translation process, showing ideologies and features of Third World literature that have often been overlooked or silenced. It is important, however, to differentiate between the faithful hybrid, with sufficient potential to stand for the original, which is the work of an invisible translator, and the unreliable hybrid, which makes a major departure from the original. It is, therefore, in the notion of invisibility that I question the ethical stance of a translator towards an author across a postcolonial power differential. Since I read the translators in the scenario of Orientalism and imperialism, I examine how invisibility acts as a liberating power and as potentially subversive to Oriental and imperial discourse. The major issues introduced in my introduction concerning postcolonial translation theorists' approaches are also investigated in this chapter. Rather than striving for a fluent transparent translation that reads according to the Anglo-American readership, postcolonial translation theorists advocate the transgressive method in translation, which acts against the accepted linguistic and cultural expectations of Western values. Translation without transgression, according to them, identifies with a colonial translation where the *difference* between cultures is toned down to the language of

those who wield power. The transgressive method they have advocated and which disregards norms of Western values is a literalist method. Echoing Venuti, Spivak speaks out against Anglo-American criteria suggesting that, “the task of the translator is to surrender herself to the linguistic rhetoricity of the original” and therefore, “the translator must be able to discriminate on the terrain of the original” (187). Surrendering to the work, as she maintains, “means, most of the time, being literal” (188). It is only this method, she says, that allows us to “imagine the traffic in accessibility going both ways” (189) without risking the “obliteration of Third World specificity as well as a denial of cultural citizenship” (187). Spivak’s assertions tally with Niranjana’s criticism of translations that create “coherent and transparent texts through the repression of difference, and participating thereby in the process of colonial domination” (*Sitting Translation* 43). Therefore, she urges postcolonial translators to reconceive translation as a site for resistance through literalism. While these judgments seem convincing in theory, this chapter shows that they are dangerous if we end up disregarding the political and ideological context that surrounds the cultural Other in translation practice. I argue in this dissertation that in order to represent not just a foreign work but also a culture responding to a colonial discourse, the radical argument introduced by Venuti, among other postcolonial translation theorists, is not the only strategy and hybridization could be a more valid choice. My conclusion is that postcolonial translation is not black or white, and therefore, should allow for flexibility, depending on what is needed in the socio-political and ideological environment of the work. Attention in this chapter is paid first to the human translators and their role in mediating between cultures. The subjectivities thus revealed tend to explain the translators’ contributions to the imposition of certain ideologies towards Middle Eastern countries and the reasons, therefore, that affect their choice to translate Khalifeh’s *Aṣṣabbār* (*Wild Thorns*) and Habiby’s *Al-Wakā’i’ al gharībah fī ikhtifā Sa’īd Abul Naḥs al-Mutashā’il* (*The Secret Life of Saeed: The Pessimist*).

Trevor LeGassick is a Western scholar and a prominent translator in the field of Arabic literature. When reviewing LeGassick's life and career, one is faced with an interesting picture of how he turned from a British Orientalist into an Arabist. His childhood in England at the beginning of World War II, where he felt the Nazi bombs dropping over him and his family in their bomb shelters and the terrifying pictures of death, inflamed his interest in international affairs and World problems. His sense of these problems made him feel the injustices around the world at an early age. In a paper he delivered in Toronto at the sixth annual meeting of the American Association of Teaching Arabic, he states that if people of different cultures are "able to comprehend and sympathize with the emotional as well as the intellectual motivations of peoples of other cultural backgrounds how much less depressing the international scene might be today" (3). This being so, LeGassick's special knack for learning languages becomes justified. After finishing his Arabic studies at the school of Oriental and African Studies in 1950, he felt a kind of disappointment with himself to find that he was unable to establish a close friendship with Arabs after attending lectures by his seemingly racist professor Bernard Lewis for three years. In a recent interview in the journal, *Mada Masr*, he says "I worried that I didn't get a proper understanding of the culture. It annoyed me, because I normally liked people. What was wrong in my development? Why had I not gotten a sense of familiarity and liking that I derived from reading other literatures?" Thereafter, his interest in Arabic novels started to develop in order to shape a better understanding of the "Other," away from his old professor's sarcastic remarks towards Arab culture.

Travelling and researching in different Middle Eastern countries had introduced him to noted Arab authors like Naguib Mahfouz, Yusuf Idris, and Ihsan Abdel Quddous. The study of modern Arabic literature, according to LeGassick "can provide ... a more deeply illuminating impression of the Arabs and their world today than can analytical study alone"

(“The Teaching of Modern Arabic Literature” 3). To introduce modern Arabic literature to the English readers, he carefully prepared an appealing anthology of the most prominent Arab intellectuals in the nineteenth and twentieth centuries, preceded by an introduction that places each Arab writer and his/her translated work(s) into their historical eras. As soon as he began reading their novels, he developed an intimate familiarity with Arab issues and, therefore, felt obliged to present them to the Western World through translation. His translations include *Midaq Alley* (1975) by Naguib Mahfouz, *Days of Dust* (1974) by Halim Barakat, *Flipflop and His Master* (1977) by Yusuf Idris, *I am Free and Other Stories* (1978) by Ihsan Abdel Quddous, *The Secret Life of Saeed: The Pessoptimist* (1982) by Emile Habiby, *The Thief and The Dogs* (1948) by Naguib Mahfouz, and *Wild Thorns* (1985) by Sahar Khalifeh.

While immersing himself in the Arab culture, LeGassick was able to perceive the distance between an Orientalist and an Arabist. Aware of Edward Said’s critique of the study of the Orient and its ideology and the growing bias in the European attitude towards the Oriental, LeGassick calls himself an Arabist. Central to Said’s *Orientalism*, whether an Orientalist is an anthropologist, historian, sociologist, or philologist, his ideology incorporates the imperialist ideology and upholds a view of the world based upon ontological and epistemological distinctions made between the “Occident,” the West, and the “Orient,” the East. Said describes his theory on Orientalism as:

a way of coming to terms with the Orient that is based on the Orient's special place in European Western Experience. The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, and experience. Yet none of this Orient is merely imaginative. The Orient is an integral part of European *material* civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles. (*Orientalism* 1, emphasis in the original)

In its general sense, Orientalism describes the way the West looks at the East culturally and even ideologically as an authoritative discourse of the Orient and everything Oriental. Using the concepts of *ours* and *theirs*, European Orientalists clung to the image of the Oriental as intrinsically the Other, whereby negative attributes were associated with the Oriental. This difference works to the advantage of Europeans who turn out to be civilized, rational, and dependable in opposition to the backwardness, irrationality, and deviousness of Arabs, and conversely justifies the European domination of the negatively portrayed countries within the Orient. Because Orientalists distanced themselves from the Other in the East and thus set up a conflict, LeGassick felt prompted to differentiate himself by using the word *Arabist*. In the second sequence of his interview, he says “nowadays, we refer to ourselves as Arabists if we have a favorable or neutral view of the Arab world rather than a negative one, and a realistic one rather than a romantic one ... it has a connotation of being someone who’s favorably inclined toward Arab society and culture, of course. It’s not a word that implies a negative confrontation.” Rather than studying the Orient with an Oriental gaze and Oriental mentality, LeGassick observes it with an unbiased mentality in order to ensure an equal and objective knowledge of the Orient.

LeGassick’s stance towards Orientalism and Arabism affects the choices he made concerning which novels to translate. Contrary to Orientalist attitudes of translating only works that fit the prevailing stereotypes of Arabs, he shows a preferable taste towards novels that speak of the Other Arab or Other Eastern to the West¹⁴. His works in translation can be seen as a means of diminishing the distance between the Occident and the Orient. So intent to enlighten English readers about problems and people in the Middle East, he argues that Arabic novels in translation are authentic windows to the Arab world in our times that pass beyond the ill-informed and biased perception given by Western media. As such, the

¹⁴ Jihan Mahmoud refers to these two concepts in “Political Struggle and Cultural Resistance in Translated Arabic Novels: (Re)representing the Self.”

translator's role is first to achieve an accurate understanding of the original and second to transmit accurately the resulting image into the language of translation. LeGassick's perspective on translation is "to cheer up the text a bit"¹⁵ and make it read fluently and naturally as if it were written in the language of translation. A paradoxical instance in LeGassick's view is when accuracy, conveyed by literalism, does a disservice to the author and the book. This happens if the translation is beyond the comprehension of the reading public. For LeGassick, it is the translator's responsibility to tighten some cultural issues linked to the Arab world instead of emphasizing points of difference in translation. His justification is that the universal qualities of literature exist to remind us that we are all the same human race, and thus translators should break the barrier and find bridges among people of different languages and cultures. LeGassick's understanding of translation does not tally with Venuti's refusal to assimilate the difference of cultures to the receiving reader, thereby making the foreignness of the original deliberately visible in the target language.

Although LeGassick adopts a pro-Palestinian position and shows sympathy towards Arab political views, his ideological humanism does not prevent him from thinking about the injustices of the Nazi Holocaust and how the Jews had been marginalized, ghettoized, and disenfranchised during Hitler's dictatorship. His childhood experience of World War II made him think of humanity, freedom, and tolerance between partners of any world conflict. In his discussion of the image of the Jew in Palestinian literature, LeGassick criticizes some Arab writers, especially in the earlier years, who have continuously fallen back on negative stereotypes of the Jew. As he writes, "Arabic political writings frequently express negative comments on the greed and duplicity of Zionists but reiterate that there should be no quarrel with Judaism or its adherents" (44). The criminality of Israeli soldiers against Arab civilians, as LeGassick notices, reiterated everywhere in Arab political writings, is often compared with

¹⁵ LeGassick talks about his handling of the foreign in the same interview with *Mada Masr*.

virtues of tolerance, honesty, self-sacrifice and dedication to the Palestinian cause among Palestinians. He disapproves of how rarely Arabs show sympathy towards the Jews as a people and their historical suffering during the Holocaust, often referring to them as “the cancerous growth in their midst” (44). Moreover, he criticizes the fairly wide absence of the Jewish character in Palestinian fiction in his argument that “Few works in Arabic of recent years involve a major character who is Jewish, and the portrayal is rarely sympathetic” (45). In the same context, LeGassick points out that Arab writings regard Judaism “as a divinely-inspired religion” but insist on the idea that “Zionism is an aberration supported by fanatics in the service of Western imperialism” (44). Read this way, LeGassick’s argument reflects his ideological position of producing mediation between Jews and Palestinians stemming from a more humanistic and sympathetic view for both sides of the conflict.

LeGassick’s unfavorable attitude towards biased writing that dehumanizes each side in the Israeli-Palestinian conflict seems to influence his choice of novels for translation. Apart from Khalifeh’s and Habiby’s eminence in the Arab world, the very personal nature of their works seems appealing to LeGassick’s ideology. In Khalifeh’s *Wild Thorns*, Usama’s stabbing of an Israeli soldier fills Adil’s heart with bitterness upon seeing both the soldier’s grieving wife and his little girl begging for help and screaming in pain. In a scene that seems striking to the Arab-Israeli conflict, humanity prevails when Adil carries off the Israeli child and the wife rests her head on Adil’s shoulders. Although Palestinians have seen the worst of Israeli soldiers, acceptance of Jewish humanity is conversely expressed in the book when the two prison guards weep over a tearful reunion of a prisoner and his son after five years. As such, Khalifeh recycles some Arab political writings and offers an impulse of humanity that clicks with LeGassick’s perspective. Likewise, LeGassick’s choice of Habiby’s *The Secret Life of Saeed: The Pessoptimist* “The Pessoptimist seems to have stemmed from his conviction that the Arabs shared humanity with the Israeli Jews”. The friendship between

Saeed and Jacob breaks a new ground in Arabic fiction thus challenging the consistent negative portrayal of Jews. Habiby uses Jacob to illustrate that Israel practices class discrimination against the Jewish and Palestinian population alike. Saeed becomes a friend with his boss, Jacob, who tries constantly to protect Saeed. However, they both come under the thumb of Jacob's boss, "the big man," a cruel Ashkenazi Jew. Since Ashkenazi Jews are privileged over the Sephardic Jews, Jacob suffers class discrimination from his Ashkenazi boss just like Saeed does. In these two books, LeGassick identifies with Khalifeh's and Habiby's representation of the Jews and Palestinians, as individuals and human beings who might develop further understanding and a mutual dialogue between them.

LeGassick co-translated his translation with Elizabeth Fernea. Much like LeGassick, Fernea's childhood prepared her for the role she took later in Middle Eastern countries. Fernea was something of an outsider in Canada. Her father was a mining engineer, who was forced by his company to move to Manitoba, Canada, during the Depression. Instead of living in the designated compounds for Americans, her father decided to house his family with the ordinary people in town. Children in the street did not like Americans, so she always felt like a stranger in Canada. In an interview with Fayza Hassan, Fernea remembers how children passing the window of their apartment would yell at her, "It's not that we hate you, it's just that you're American." This early taste of alienation alerted her to be more accepting of people from different cultures later in her life.

Her travel writing in the Middle East carries none of the imperialist hegemony that most Orientalists tend to exercise over the land and people of the Orient. Rather than holding herself superior to people of the Middle East, she gets to the center of the culture that is normally hidden to the West and accepts the cultural other as equally valid. Fernea joins her husband, the anthropologist Robert Fernea, in Iraq for his doctoral field study. While there, she turns her energies to doing anthropological research in order to bring the people and

culture of the Middle East closer to home for Americans through her vivid writings and film-making. In *The Arab World: Forty Years of Change*, a book co-authored with her husband, the Ferneas write:

sadly, the people of the Middle East still remain as distant from the general American public as they were nearly half a century ago... Today, on television, on film, Arab peoples are seen running for cover in Beirut or Jerusalem, in Algiers or Basra; they turn away from the lens of the television journalist, shield themselves behind veils, robes, sunglasses, tears; or, masked, brandish weapons at the screen. The very nearness of the television images, presented without explanation or background, accentuates the differences between “us” and “them”; they dress differently, look different, seem to worship a different god...These images of the Arab peoples regularly seen by millions of Americans are far removed from our own impressions, our own experiences of the Middle East. (2-3)

The twentieth century brings all the upheavals and exasperating challenges of the Middle East: the Suez War (when Israel, Britain, and France attacked Egypt to control the Suez Canal and remove Egyptian president Gamal Abdel Nasser from Egypt), the Lebanese Civil War, the outbreak of the Gulf War, the 1948 Arab-Israeli War and the defeat of Arab armies in the 1967 War, to name just a few. This is the period that acquainted the Ferneas with the Middle East. Traveling and living in Middle Eastern countries for thirty years, the Ferneas felt the need to present the human dilemmas in that part of the world, challenge stereotypes, and enlighten English readers on Arab issues, all the while, not blaming one side of the story, be it American and European Imperialism or the Israeli-Palestinian conflict. Unaccustomed to this alien world, Fernea was adamant nonetheless to write ethnographies about her experiences with people and events in the Arab world since 1956 and challenge the depersonalized images of Arabs propagated by many Orientalist writings. Such an experience offered an American woman like her immersion for the first time in a different world, which resulted in rich documentaries for her autobiographical books: *Guest of the Sheikh* (1968), *A View of the Nile* (1970), *A Street in Marrakech* (1975), and *The Arab World Personal Encounters* (1981). Eventually, her budding interest in Middle Eastern society sparked her to

question the negative stereotypes of the Middle Eastern women and gender relations that have been crucial to Orientalizing the Orient and its culture. In an interview with the *Oregonian*, Fernea talks about how Middle Eastern women pitied her, “I had absolutely nothing they valued. I had short hair and bangs. I didn't have my mother with me. I had no gold jewellery, the one kind of personal property women value in this part of the world.” She intends to show the world that people of Eastern cultures do not feel inferior to Western people. In scholarly books like *Middle Eastern Muslim Women Speak* (1977), and *New Voices: Women in the Muslim Middle East* (1984), and *Women and Family in the Middle East* (1985), she works to allow women to speak for themselves and conversely let the two cultures see each other's side of the story. No less tellingly, but more intimately, perhaps this shows a shared interest with Khalifeh who gives voice to women in her works, moving away from the portrait of disempowered women in a part of the world where patriarchal ideology is still in place.

More relevant to the context of *Wild Thorns*, Fernea works with a driving keenness to show both sides of the Palestinian-Israeli conflict. Observing the tribulations of the Palestinian refugee camp of Rashadiya and the Israeli bombing of the camp in Lebanon influenced Fernea's perception of the negative stereotypes of Palestinians, owing primarily to Western media. During her visit to Jerusalem in 1983, she describes the feature of life where Arabs and Jews live on the same land, so divided, so shut off from each other, talking about the violation of their ancestors' ideals. The more people she meets, the more she becomes convinced that a split society benefits neither Israelis nor Arabs and thereby a compromise between Palestinians and Jews would reduce the polarized situation and improve the life of the two sides. Her film productions of *The Struggle for Peace: Israelis and Palestinians* (1992) and *The Road to Peace: Israelis and Palestinians* (1994) reflect a truly humanistic, but unsentimental view, on peaceful negotiations between Arabs and Jews. Bearing the same

title as the documentary film, the the book, *The Struggle for Peace*, focuses on Palestinian-Israeli peacemaking. The objective of Fernea's works on the Palestinian-Israeli conflict is to challenge the Western idea that "[t]he conflict is intractable, unsolvable, and irrational, the product of ancient tribal rivalries between peoples who have been fighting each other for millennia" (*The Struggle for Peace* 1). Her efforts to go beyond the usual media approach result in compiling documentary writings by American, Israeli, and Palestinian scholars to create a detailed account of the history of Palestinian-Israeli conflict followed by literature on conflict resolution and tension reduction among Israelis and Palestinians, which can be seen as commentaries on the opening section. Her personal drive to bring untraveled people of the West to Middle Eastern countries in her writing contributes to furthering the Western understanding of this conflict and the prospects for a negotiated co-existence among Palestinians and Israelis.

This examination of LeGassick's and Fernea's career and literary works tells us as much about LeGassick himself as about Fernea and shows an anti-Orientalist representation of the Arab World in their works. While their Western background made them knowledgeable of the Jewish persecution at the hands of the Nazis, their travels in the Middle East provoked them to think of Palestinians as people disenfranchised and suppressed just as the Jews were during the Holocaust. But, as Fernea writes, "the Arabs were not responsible for the Holocaust and do not see why they should suffer for the sins of Western civilization" (*The Arab World: Personal Encounters* 329). Hence, in directing an unbiased view of the Israeli-Palestinian conflict, LeGassick and Fernea give visibility to the Palestinian cause and its people's tragedy in the minds of English readers through the choices they made in the process of translation. And more to LeGassick's and Fernea's research in Palestine is their translation of *Wild Thorns* through which the English-language reader is informed of several aspects of this ongoing struggle. Fernea's choice of *Wild Thorns* seems to click with

LeGassick because the book doesn't favor one side over another; rather it documents the Palestinian reactions to occupation, whereby a prospective peaceful co-existence emerges in more than one place in the book. LeGassick's and Fernea's experience of the Orient and their persistence in seeing aspects of the Arab world, its people, culture, and mentality, have eventually influenced the choices they made in their representation of the Arab World and particularly Palestine through translation, as I discuss in this chapter.

LeGassick's and Fernea's adjustment of the translation shows a decision to use invisibility to challenge Orientalist views and represent a shift in how the colonized is viewed in Orientalist discourse. They both walk the tightrope of invisibility between Khalifeh's two intersecting itineraries of the "inside," *al-dakhil* and "outside," *al-kharaj* narratives. As Arabic and English come into contact with one another in *Wild Thorns*, LeGassick and Fernea show their fidelity to Khalifeh's *Aṣṣabbār* through a hybridization of translation strategies. Hovering between what is there on each page of *Aṣṣabār* and these strategies is not random but bound by the linguistic and cultural context of the novel. If there are no differences in linguistic and cultural connotations between Arabic and English, LeGassick and Fernea favor literal to other translation strategies. In their strife for invisibility as an ethical practice, the translators bring the inside/outside narratives of the book to the reader's understanding in the communicative situation of *Wild Thorns*. In the same vein, it shows a reflexive and responsible refusal on the part of LeGassick and Fernea to intervene in the inside/outside stories of the original.

Concerning the inside-outside dichotomy, Edward Said in *After the Last Sky* writes, "[t]he phrase *min al-dakhil*, 'from the interior,' has a special resonance to the Palestinian ear. It refers, first of all, to regions of the interior of Israel, to territories and people still Palestinian despite the interdictions of the Israeli presence...Until 1967, therefore, it meant the Palestinians who lived within Israel" (51). The outside dichotomy, on the other hand,

identifies people who are physically in exile, dissociated by total estrangement, physical distance, and perhaps nostalgia. While these two narratives structure both Palestinian characters and society in *Wild Thorns*, their English translation comes as a writing back to the Orientalist perception, reappropriating, remodifying, and deconstructing the Oriental image of Eastern countries in Orientalist studies. A menacing example of the damaging Western discourse is noticed by Philip Metres in an issue of *Newsweek Magazine*, dated June 2007, where a masked Palestinian fighter, dressed in black, points his AK-47 at Angelina Jolie. Her picture has the header title, “Angelina Jolie Takes on the World,” meanwhile the Palestinian fighter photo references an article titled, “Why Gaza Matters: *New Violence, Old Hatred and a Growing Radical Threat to America Hope for the Mideast.*” The almost faceless photograph, as Metres writes, attempts to situate Palestine as part of America’s concern and conversely represent it as a threat to America and its hope for the Middle East. These negative images influence imperial discourse of power relations in the representation of the Orient in Western societies. In the context of the representation and translation of worldwide cultures, Said encourages translators of Middle Eastern countries to launch a “war of words” against imperialist and colonialist systems (“Palestine Under Siege” 12). He argues that translated Arabic works can be “an intelligent and useful thing to promote better understanding, of our language, our experience, our senses of self and others” and “a resistance to the images that confined [us] to spaces designed to reduce or stunt us” (“Palestinian Under Siege” 12). Such a rerepresentation of the Self is perceptible through LeGassick and Fernea’s fidelity to and invisibility in *Wild Thorns*. As a virtue of representation, the translators’ invisibility in *Wild Thorns* regenerates a comparative exploration of the complexities of the Israeli-Palestinian conflict and therefore reveals truths and fallacies of Orientalism through the translation chapters. Together with, and as a result of, invisibility, their many presentations of the Other Arab, without trying to reduce them

through translation to Orientalist stereotypes with static identities, resists imperialistic and the pervasive Western mass media representations of the Orient. Accordingly, my reading of LeGassick and Fernea, while going back and forth between the original and the translation, focuses on the cultural and political consequences of their invisibility, arguing that this trend produces a version that resists colonial stereotypes in both Oriental and Western societies. As my argument concerns the translators' invisibility of the representation of the Other Arab in the translation of *Wild Thorns*, it also examines the representation of the Other culture or foreignness of the Other with reference to postcolonial translation theorists' approaches.

Invisibility in the act of "writing back" or "translating back" allows LeGassick and Fernea to show a reversal in power relations. On one hand, it challenges a handful of Palestinians with rerepresenting the Self. On the other hand, such rerepresentation corrects misunderstanding caused by Western Orientalists that establishes the colonized as being a terrorist. Orientalist studies and literature ever since the 1967 War, according to Said, stereotype the Orient as being "crude, reductionist, coarsely racist" and therefore, needs to be civilized by the West (*Culture and Imperialism* 36). While Khalifeh rides the tension between Western discourses of Orientalism and the reality of the political turmoil in Palestine, LeGassick and Fernea take hold of the tightrope, inviting Western readers to complex lives of Palestinians divorced from Western mass media static images of suicide bombers, bloody conflicts, masked faces of Palestinian fighters, and secluded women covered with hijab and abaya. As such, LeGassick's and Fernea's invisibility and fidelity does a contrapuntal reading that not only establishes a bridge between the Arab World and Oriental and Western societies but also reevaluates the Orientalist cast of images of the Arab World in general and Palestine in particular. A contrapuntal reading is introduced by Said in *Culture and Imperialism* to give equal chance of listening to the colonized or the marginalized. Said describes his theory of contrapuntalism as a mutual consideration of overlapping and

interconnected experiences or disparate social practices, of culture and imperialism, of the colonizer and the colonized, in order to be able to think through discrepant experiences, each with its particular agenda and pace of development, its formation, and its internal and external relationship, all of them existing and interacting with each other. By juxtaposing experiences with each other and playing them off each other, colonial discourses would avoid privileging one narration over another. Read as such, Said's theory of contrapuntalism in translation studies urges a rethinking of imperial systems of representation of the Orient, which have shaped the way Palestinians are identified in literature. Therefore, a contrapuntal reading in translation works as "an organized interplay" between the imperial narrative and other narratives through "reread[ing] [history] not univocally but *contrapuntally*, with a simultaneous awareness both of the metropolitan history that is narrated and of those other histories against which (and together with which) the dominating discourse acts" (*Culture and Imperialism* 51, emphasis in the original). My reading of LeGassick and Fernea, within their act of invisibility, also uses Said's contrapuntalism to go beyond the totalizing identity of Palestinians perpetuated through much of Western culture.

LeGassick and Fernea represent a deconstructive image of the seemingly hardened Palestinian fighter, reflecting an insight into his humanistic values and attachment to the land. Evocative, powerful, and well-paced, they adapt with the inside/outside positioning that shapes the characters' lives and identities in *Wild Thorns*. Their natural and fluent writing both shows an eye-opening travel re-writing of a novel and reads as a conversation between Palestinians on their multiple responses to the occupation. Usama's lack of real connection with his people and inability to understand his people's dependence on the Israeli economy for financial survival aligns him in the outside positioning. Upon his return to Palestine, the English reader feels the Israeli oppression when LeGassick and Fernea meticulously record the humiliating and ridiculous interrogation between Usama and the Israeli soldier at

checkpoints. The Israeli soldier asks him the same question several times yet differently paraphrased:

“... and my mother moved to Nablus.”
“Why did your mother move to Shekem?”
“She likes Nablus.”
“Why does she like Shekem?”
“She’s got lots of relatives in Nablus.”
“And why have you left the oil countries to return to Shekem?”
“I’m returning to Nablus because my father died”
“Who died?”
“My father.”
“...And what are you going to do in Shekem?” he asked.
“I’m going to look for a job in Nablus.” (*Wild Thorns* 13)

LeGassick and Fernea copy most of the names intact, including, for example, *Nablus* and *Shekem* but add a footnote identifying *Shekem* as the Hebrew name by which Israelis refer to Nablus. Their intervention to gloss *Shekem* does not align with postcolonial translation theorists as it seems to cater to the needs of the receiving culture and therefore does not resist the Anglo-American criteria of transparency. Contrary to postcolonial translation theoretical approaches and the claims of postcolonial theory, however, this addition is engaged in an act of resistance, something that postcolonial theorists believe could be achieved only through literalism. The translator’s choice is consistent with Khalifeh’s intention to reveal a struggle in naming during the intense interrogation scene. Such a struggle, however, reflects Usama’s non-violent resistance and sense of belonging to the land in response to the humiliation and verbal abuse suffered by Palestinians. While he wholeheartedly asserts his Palestinian identity and the Arab names of Palestinian towns, the Israeli soldier repeatedly infuriates him by emphasizing the Israeli re-naming of the Palestinian *Nablus* as *Shekem*. The back and forth switching of the Arabic and Hebrew words, *Nablus* and *Shekem*, which does not go unnoticed throughout the first few pages of the translation, reveals that Usama does not plan to be the suicide bomber as he would be type-cast by an orientalist. The receiving public would not capture this liberating image of

Usama adequately, if the translators had not glossed the city name *Shekem*. In the choice of *Nablus*, however, LeGassiack and Fernea have kept the foreignness or Arab-ness intact and respected in the translation, recalling this time Venuti's and some postcolonial translation scholars' argument on locating the alien in the translation language and resisting imperialist agendas. Whether conscious or unconscious of their choice, LeGassick's and Fernea's translation produces an effect of sense belonging that could not have been projected if they had opted for the Anglicized version of the city name, Neapolis, for Nablus in Oriental discourses. Like I said earlier in this chapter, I am not arguing against postcolonial translation theory per se but rather against the single-mindedness of only using literalism to shape postcolonial translation, I am arguing for need for hybridization is to serve anti-imperialistic incentives.

However, the aggravating circumstances forcefully inflames Usama's rage against the complacency of his people. He returns to Palestine only to see his people putting away their dignity and settling into everyday life under Israeli occupation. Seamlessly and sensitively, LeGassick and Fernea take the reader on a journey through Usama's encounters with his people by using literal translation. The translators pass the Israeli checkpoints following Usama to capture the shock that strikes him at seeing his people's submissiveness to the Israelis. Usama witnesses an elderly Palestinian woman calling an Israeli soldier "Effendi," a title of respect and courtesy used in the Ottoman Empire (18). The woman is weeping in despair for not having the ten dinars the Israeli soldier asks her to pay as a custom fee on items she brings with her from Jordan. Embittered by the scene of a woman appealing to a hardhearted Israeli soldier, his tone of anger translates into, "Effendi? Effendi! Usama almost reached out to slap the woman's black-swathed head. How can you use that word? Why the tears, woman? Ten dinars aren't worth a single tear at their customs counter. Save your tears for catastrophe and defeat! Save them for what's going to keep on happening as long as there

are people like you around!” (18). Literally reworded into English, Usama’s chastising the weeping women and his rhetorical questions bring the resistance fighter’s feelings of human compassion towards his people to the reader of the translation as this sympathy settles deep in his heart. As LeGassick and Fernea remain invisible behind Usama’s voice for long stretches, the reader discovers more insight into Usama’s struggle with the changed culture and society. The more people he meets, the more anger seems to boil his body, and the more convinced he becomes of armed resistance. Palestinians are now working in Israeli factories because the job are better paying. They smoke, drink, buy, and eat Israeli products, turning their backs on occupation and becoming pleasantly comfortable with it. The only alternative left for him is to take action and fight oppression. In spite of the different language systems between Arabic and English, the translators walk on the tightrope choosing to go with a literal translation for Usama’s encounters with his people because his language does not possess any artistic effect during the border checking and therefore flows naturally and fluently in both the original and its translation. The translators’ choice, therefore, gives the reader impulses to think of the psychic life Usama leads after his return. Sensing his people’s acquiescence and submissiveness to the Israelis, on one hand, then hearing the screams of a young Palestinian woman as she is slapped around and probed between her legs for smuggled contraband, along with an Israeli soldier humiliating him during the border interrogation all, bring a reassessment of an Oriental reading of Usama. Perhaps, the translation title is a sensitive one as it relates this deconstructive image to the characters of the book. The Arabic title, *Aṣṣabbār*, literally means prickly pears or cactus pears, a fruit covered with large spines but containing sweetness inside. Having its spines removed and its tough outer skin peeled away, the delicate sweetness inside the succulent fruit is contrary to its outside. Correspondingly, this complexity is compared to the multi-dimensional characters of *Wild Thorns*. Dangerous with their sharp needle-like thorns but delicious on the inside, the characters of *Wild Thorns*

are never one-sided. Read as such, the translators' substitution of *thorns* for *cactus* is a conscientious decision to spell out Khalifeh's meaning by the title. LeGassick and Fernea go a step further and take a little liberty by adding the word *wild* in the translation title though it does not show up in the original Arabic. This addition works in two ways: On the one hand, the translators try to assimilate Arabic structure into English whereby generic nouns in English are usually preceded by premodifiers. This assimilation, on the other hand, does not violate the integrity of the original. Rather, it comes to assert the divergent views on how the characters of the book respond to occupation and conversely resist a unified political identity in a world where political ideas are changing. Therefore, the translation title is contradictory to Venuti's theory that any sort of assimilation to the receiving culture or clarification to the target language reader is an exercise of "ethnocentric violence" that serves the interest of those who have power in colonial translation (21). Obviously, the translators' choice is not a violent assertion of the hegemonic English language in translation but rather a mindful choice to best reflect the novel.

LeGassick's and Fernea's act of invisibility in translation shows how Khalifeh skillfully crafted the dilemmas of a Palestinian fighter torn between his strong belonging to the land, his people's complacency, and Israeli oppression. Although his people's indifference towards occupation and dependence on the Israeli economy fuels his desire to take action, he soon feels that "two mutually antagonistic forces [are] at work within him"(86). He is caught in the tension between his concern for his people who might be injured or killed in his guerilla attacks and his resentment of how economically dependent his people have been on Israel. In order to assuage his worries about his people, he does his best to convince himself that his people's collaboration with Israel implicates everyone inside and is a shameful position that cannot be justified on any grounds. While LeGassick and Fernea make the reader privy to Usama's inner thoughts, they present the human image in the

Oriental guerilla Palestinian fighter, albeit not justifies his reckless actions. There are moments in the translation where the reader might have a hard time judging Usama, such as when he reflects on the story of the young lamb. The return of the slaughtered lamb in Usama's mind coincides with his questioning of his abilities to blow up busses that transfers Palestinians to Israeli factories. While imaging the blood flying from Abu Sabir's fingers leaves him nauseated, "A shocking idea suddenly struck him. Would he be able to undertake the mission that was required of him ... how could he actually kill people—he, Usama, who'd once mourned for a lamb slaughtered on a feast day ... Usama had wept and refused to eat. He'd eulogized the lamb in a poem that the family had joked about for weeks" (78). The translation does not deviate from the Arabic original except when rendering "a lamb slaughtered on a feast day." Speaking under erasure, to use Herman's expression, the translators bring the reader to understand that the recognizably sympathetic sadness of a resistant fighter is intensified by his memory of the slaughtered lamb on a feast day. Conversely, this reading is meant to upset Oriental expectations and stereotypes of the ruthless Palestinian fighter. However, the Muslim ritual of slaughtering animals at *'īd al-aḍḥā*, (Festival of Sacrifice), has been domesticated in the translation to the slaughtering of a lamb on a feast day in the translation. The Festival of Sacrifice is an Islamic festival with symbolic homage to commemorate Prophet Abraham's willingness to sacrifice his son Ishmael. The tale says that Prophet Abraham had inconceivable dreams that of sacrificing his son as a fulfillment of God's command. Unbelievable as the dreams were, God intervened through his angel, Gabriel, and ordered Abraham to replace Ishmael with a ram and feed the needy. From that day on, Muslims have been performing this ritual as one of their preparations for *īd al-aḍḥā*. Although LeGassick and Fernea distance the text from the religious and cultural tones related to the feast day through the use of domestication, they do not violate the process of writing back to Oriental discourse. This scene helps paint Usama in

a more human and sympathetic light, which rejects more widespread images of fighters. The Oriental image of them as insane or religious fanatics owes very much to the publicized Western perception about resistance fighters who kill themselves in order to kill others. However, what impels an individual to kill himself is often disparaged in Western or Oriental societies. The debate on what drives Usama to be a human bomb echoes Talal Asad's discussion in *On Suicide Bombing*, "[t]he reason the combatant kills others by dying is often traced to the systematic deprivation and humiliation he has suffered—to his sense that, in confronting an overwhelming and ruthless adversary, common destruction is the only possible response (an expression of despair and rage?)— or to deep personal unhappiness" (42). Since the translation pictures Usama wondering how he could have gone from a compassionate person to a resistant fighter, LeGassick and Fernea seem to drive the reader to think about how occupation can harden people. Humiliation, revenge, and desperation— all drive Usama to think of his actions as a solution to destroying the Israeli economy and conversely ending the existing occupation. However, their choice to domesticate *īd al-aḍḥā* as a general feast without having to go into the backstory underlines their approach to the translation of cultural concepts in the Arabic original. According to postcolonial translation theorists, LeGassick and Fernea have negated the *difference* or the *Other* between cultures by favoring "the hegemonic English-language nations" in order to uphold "the unequal cultural exchanges in which they engage their global other" (Venuti 20). In light of such views, this rendition is a form of colonization as it does not preserve the cultural specificity and diversity of the original Arabic, and as a result, surrenders to the linguistic and cultural codes that prevail in English. I believe that since the choice of a domestication or literalness in this instance does not affect the overall challenge of Oriental or Western images of Palestinian resistant fighters in its socio-political context, an alternative approach might be an amplification where the religious and cultural significance of a feast during *īd al-aḍḥā* is

glossed in an endnote and thereby paying respect to the foreign and making the *difference* of cultural visible in translation.

In a lyrical passage where LeGassick and Fernea record Usama's interior monologue, the reader sees more of the humane character in Usama while feeling the mournful tone that perpetuates his stream of consciousness. His heart bursts with grief as he sees his people struggling to adjust to the devastating outcome of occupation, even though he is convinced that they have abandoned the liberation cause. In his eyes, they will stay his people regardless of them taking Israeli jobs and eating bread stamped in Hebrew. His sensations, emotions, and state of mind reveal a sense of alienation, defeat, and self-doubts; without reading him in the original or a faithful translation of the original, the reader would think of him as the harden Palestinian terrorist. In a marked contrast to imperial propaganda of the inhuman Palestinian resistant fighter, the translation resists the Orientalist modes of representation through a hybridization of literalism, foreignization, and domestication:

Usama walked away. He felt alienated and impotent. Frustration lay thick over everyone, he knew, including Nuwar. Nuwar! Yes! Nuwar was weeping, Nuwar, the family's pride and joy. Tears. Disease. Myopia. And Adil says there's more than one dimension to the picture. What's he talking about? There's only one dimension, one reality, that of defeat and occupation. But is this occupation or disintegration? Are they both the same for my country? It's the people themselves that defeat me more than Israel. Adil, the very backbone of the whole family, he's destroyed too. What's left? Basil and his friends? They are still too young. We'll have to wait a long time for the children to grow up. We'll need the patience of Job. But how can we be sure that every single one of them won't turn out like Adil, their hearts filled with regrets, their wrists bearing shackles that bite deep? All culture gone! All integrity gone! Sink, Palestine...But no, the country won't sink! There'll still be people who believe in the impossible. Man's will is stronger than the impossible. Yes, Neruda, Palestine's in the heart, in the pupil of an eye, in the very essence of life. And these people, in all their ignorance and sorrow, with their bread stamped in Hebrew, they're still my people. Keep on saying it, Shaikh Imam,* keep on saying it. Long live my people, they alone will solve it. Che Guevara isn't dead, Shaikh Imam. He still lives within me, inside my heart. Palestine's in the heart, Neruda, in the pupil of an eye, in the very essence of life. 'May my right hand wither if I forget you...' (69-70)

The invisible task of rewriting the inherently disheartened Palestinian and building a bridge between Western and Palestinian experiences thrives through literal translation as LeGassick and Fernea surrender themselves to the original. Hence literalism in conveying the tears, sickness, and myopia that has infected Usama's blood relatives under *'iḥtilāl* and *'inḥilāl* (occupation and corruption) in spite of their *thaqāfah* and *nazāfah* (culture and integrity) work to let the Western reader rethink preconceptions about Palestinians. However, whenever LeGassick and Fernea are met with the "experience of the foreign," they balance on tightrope between exposing their culture to the otherness of the foreign and creating an understanding for the culture being translated. Though not frequently, they sometimes use anthropological methodology as they insert footnotes that throw more light on Arab culture. In Usama's deep depression, Adil's recurring melody, "Sink homeland in the mud, and peace be upon the earth," seems appealing to Usama. In a moment of weakness, he starts to say "Sink Palestine..." but refrains from completing it and finds hope in a reference to *Shaikh Imam*. In their anthropological note for *Shaikh Imam*, they introduce Western readers to this prominent Egyptian singer known in the Middle East for his freedom revolutionary songs and muwashshahat during the 1960s and 1970s. His political songs led him to be imprisoned and detained after the 1967 War. As Usama remembers Imam's "*Che Guevara is not dead*," he recommits himself to action and feels like Guevara in his own heart. Although postcolonial translation scholars intend to rescue translation from the hegemony of English through literalness, an examination of this strategy in this example is a far cry from the liberating force such scholars strive for in translation. With this approach in mind, the translator's intervention to gloss foreignness is "a narcissistic experience" created to make the foreign intelligible to the target language reader and therefore serve the hegemony of English (*The Translator's Invisibility* 5). Had not LeGassick and Fernea glossed this foreignness in their anthropological note, which might have struck Western readers as radically alien, the cultural

and political connotation of this Arab name could have been lost. The struggle for freedom rather than terror attacks suggested by Imam's song works to restore Usama's inner soul and challenge the portrayal of the Oriental, invariably seen as the irrational terrorist. Read as such, foreignization is also a resistance strategy that does not suppress the *difference* between cultures and therefore liberate the Other. My intention is not to invalidate postcolonial translation theories but rather to highlight the importance of considering the socio-political environment and the textual dimensions. References to Che Guevara, Shaikh Imam, and Pablo Neruda have been enclosed with a promising vow by Usama translated, "May my right hand wither if I forget you" to keep Palestine in the heart and the pupil of the eye. The Arabic original literally reads "May my right hand forget me if I forgot you." The translators' substitution of *wither* for *forget* is a form of a domesticating translation to ensure the reader understand the gravity of the promising vow. While *forget* indicates that the hand might remember or that nothing actually harms the hand (or the person who is forgetting), *wither* indicates more dire consequences. Also, they may have done so to avoid repeating the word "forget" and make a more interesting and lyrical line. Another biblical reference is made to prophet Job in "We'll have to wait a long time for the children to grow up. We'll need the patience of Job" to reflect on the endurance and persistence Palestinians must have in the face of tragic loss and intense suffering. However, the prophet's Arabic name *Ayyub* is modified to *Job* in order to mitigate its foreign sound. As such, these substitution have a domesticating effect that conforms to the linguistic and aesthetic norms of the target culture and gives the translation reader a clearer image. LeGassick and Fernea's adjustment of cultural references on the tightrope between Arabic and English does not lead to a reversal of Khalifeh's ideological intention to resist Orientalist and Western expectations.

The more the reader sees Usama's struggling to convince himself of the necessity of his mission, the more difficult it becomes to look at him as solely a terrorist. The literal image

of him wearing pajamas and being plucked out of bed to be unexpectedly deported from Kuwait lets Western readers feel the injustices and discrimination Palestinians experience in exile. The moment his stomach is “split open” (183) by shrapnel and his blood mixes with the earth, Usama speaks to himself, “The organizations are afflicted with short-sightedness. Not true, you fool! But you don’t know how a man feels when a plane flings him from an Arab airport to Lisbon. Pyjamas with a jacket on top” (183). Embittered by his experience under tyrannical Arab neighboring countries and disappointed to discover the betrayal of Palestinian authorities and the procrastination of international organizations for peace negotiations in the region compels him to find compensation for the humiliation. As such, Khalifeh, LeGassick, and Fernea offer a contrapuntal reading on how the Orient “talks back” to Western representation whereby a suicide mission is thus formed within the ruthless effects of occupation.

The end of the novel refers to Usama as the Palestinian with “a white *kufiyya*” (169). This Arab clothing style is a traditional headdress with black and white check patterns worn by men in Palestine. Various Western discourses have associated Palestinian men wearing *kufiyya* with an Islamist terrorist identity. LeGassick and Fernea retain the *kufiyya* in the translation and therefore foreground the *difference* between cultures. Whether conscious or unconscious of this choice, LeGassick and Fernea practice what Venuti calls resistant translation. This resistance enacts an ethnocentric fidelity to the translation produced by disrupting the cultural codes that prevail in the target language. This has its echo in Venuti’s recommendation of a resistance practice made by:

[L]ocating the *same* in a cultural other, pursuing cultural *diversity*, foregrounding the linguistic and cultural differences of the source-language text and transforming the hierarchy of cultural values in the target language.

(*The Translator’s Invisibility* 308 , emphasis added)

This reading of a translation is contrasted with the dominant Anglo-American practice of “domesticating” translation:

[A] labor of acculturation which *domesticates* the foreign text, making it intelligible and even familiar to the target-language reader, providing him or her with the *narcissistic experience* of recognizing his or her own culture in a cultural other, enacting an imperialism that extends the dominion of transparency with other ideological discourses over a *different* culture.

(*Rethinking Translation* 5, emphasis added)

According to Venuti’s argument, if the resistant strategy produces the foreignness of the original, then the translation enjoys a momentarily liberation from the target language culture. The presence of the *kufiyya* is a seemingly transgression to the linguistic expectations of the translation readership but not to its ideological expectations. However, luck is on the translators’ side in this instance as the reference to Usama with the *kufiyya* is made close to the ending. An attempt to expose the translation culture to the experience of the *kufiyya* earlier in the novel could have done a disservice to the image of Usama; however, by this point, thanks to LeGassick and Fernea, the reader has already formed an anti-Oriental perspective when viewing Usama. Therefore, the preservation of the *kufiyya* does contribute to resisting the negativity this Eastern piece of cloth often receives in Western writings. Further, the ending reveals that Usama wears his father’s *kufiyya* in solidarity with his people who continue to struggle injustices, discrimination, and countless instances of human rights violations. The situational context reflects that it has become a symbol of pride, dignity, and respect for the Palestinian cause. This seems consistent with a deconstructive image of Usama who changes later in the book from a resistance fighter to a martyr who speaks to himself in the third person: “tell everyone I died a martyr, a martyr to the cause. A martyr to the land. I love you, mother. The oven fire. The smell of burning dung. The flute. Scarves. Wedding celebrations. The bride. Nuwar. Salih. Weddings. Yet to come...” (185). Rather than only striving for a foreign literalism as a means to convey the difference, I believe it is

better for a translator to consider the complexity of circumstances as he walks the tightrope between a domestication of the foreignness, a foreignization of a domestication, and the larger context of production and reception. The literalness of the *kufiyya* could not have promoted a modification of the Arab Other, which is implied by wearing the *kufiyya*, if its connotations had been presented in isolation from the political and social environment of the book.

Like cameramen placing a video camera on their shoulders, LeGassick and Fernea move to “the inside” in *Wild Thorns*, to people who stay inside of Palestine instead of leaving to Gulf countries. Because of the Western media’s tendency to sensationalize acts of violence in Palestine, whenever the word resistance is mentioned, many unconsciously think of violent actions committed by Palestinians. However, the humble invisible task of LeGassick and Fernea helps establish a cross-cultural understanding between the Orient and the Occident. As LeGassick and Fernea watch the repercussion of occupation on “the inside,” their travel writing represents a sharp contrast to the Orientalist discourse on the supposed pathologies of inhumanity and backwardness of Palestinians. In this sense, the translators work to provide a space for Khalifeh’s alternative viewpoint with regard to the manner in which Palestinians who live on “the inside” are viewed. As they linger on with any of the characters in *Aṣṣabbār*, they let readers in on the people’s states of mind, including not only survivors of the 1948 Arab-Israeli War and the defeat of Arab armies in the 1967 War but also compromisers to their economic and social needs.

Apparent lines of division continue to develop through the translation chapters, which undoubtedly call into question the rigid identity formed by Oriental discourse. The complex social realities of the “inside” have influenced the way people choose their identities, breeding a plurality that the Oriental or Western discourses cannot totalize. Just as some Palestinians could justify armed resistance for the good of the homeland, others find that

“Israeli cash is better than starvation” and therefore have taken jobs in Israel (52). Others cling to the past glories of Arab history and their elevated status, refusing to see Palestine’s reality. As Khalifeh digs deeper to expose the “inside,” class issues of familial traditionalism, capitalism, and socialism are formed against the concept of armed resistance. Following Khalifeh, LeGassick and Fernea translate back to the Western readers that people under occupation are hardly ever black or white, as seen in their representation of class structure inside of Palestine. Consequently, their invisibility integrates traditional, capitalist bourgeois, socialist systems and Palestinian political ideologies into Oriental colonial discourse. Read as such, the emergence of these divergent groups in the translation deconstructs the fixed Oriental image of Palestinian identity and posits the idea that the motivation and behavior of the characters dismantle any unifying vision on political and ideological questions.

Through the oppressive patriarchal authority, LeGassick and Fernea take the reader to the head of al-Karmi family, Abu Adil. LeGassick and Fernea glosses “um” (mother) and “abu” (father) in their footnotes, explaining this foreignness as a trend in the Arab World where married men and women are called by the name of their first-born son. A literal translation of Abu Adil’s conversations with his family members shows his lack of any real national connection. On his refusal to realize the new conditions of life in Nablus and his way of courting journalists, LeGassick and Fernea rewrites Khalifeh: “[h]e [was] making some absolutely ridiculous statements to a visiting journalist. Yes, there he was bemoaning the lost glories of the Arab nation, while the French journalist did his best to console him, telling him similar stories about the history of France. The thousands of Frenchmen who worked in Hitler’s armaments factories” (65). Their invisibility while writing Abu Adil shows him, as Joseph Zeidan notes, to be the outdated elite who is ready to acquiesce to foreign occupation in order to maintain his social and economic status. Thus, his concern about his elite status cuts him off from commitment to the Palestinian cause and political action and ties him to the

old al-Karmi house, with its “massive gates” and “ancient spiral staircase” (58). The translators’ choice of “massive” and “ancient” as a literal matching for “*ḍakhamah*” and “*atīqah*” is very telling. Abu Adil belongs to the Arab past’s greatness and his status in the present can do nothing for the Palestinian cause. He is the weak patriarch dependent on a dialysis machine that drains the whole family resources. In an ensuing dialogue between him and his son, Basil, more of Abu Adil’s character shows in the translation:

You see how this prodigal brat looks at me? Lower your eyes, boy, don’t you dare give me those insolent stares. This whole generation’s rotten. God curse all who planted their seeds!
 Basil spoke up defiantly. ‘Usama’s not a fugitive from justice...for one good reason — there’s no justice whatsoever in this country.’
 ‘Well, well, well!’ snickered his father, ‘the boy’s got a tongue — he talks! So that’s it, eh? No justice, eh? How bright you are! Where did you get such genius, boy?’ (196)

The dialogue reveals a different identity of a Palestinian, one who has no national feelings and rages against Palestinian freedom fighters, like Usama, considering them “a fugitive from justice” (195). He even sees his son as a threat because of his admiration of Usama’s rebellious acts. As LeGassick and Fernea wears the mask of invisibility, correlating with Khalifeh’s panoramic world to show this Other identity of the colonized under occupation, they depart from postcolonial translation theories in regard to some spoken cultural peculiarities in Abu Adil’s voice. They have domesticated the vernacular dialogue into the acceptable codes of the target culture. The jolting dose of curse words in “*hādhā jīl ‘ibin kalb. La‘naṭullāhi ‘ala kul man badhara fīhi bidhrah*” (literally: this generation is a son of a bitch, curses be upon everyone who plants a seed in this generation) is euphemized into “This whole generation’s rotten. God curse all who planted their seed.” The sarcastic tone implicit in “*subḥānallāh ma ‘alma‘k*” (literally: glory be to God for how shiny you are) is translated as “How bright you are.” And “*māshā‘allāh māshā‘allāh ...‘asbaḥa lil walad lisan yatakalam bih*” (literally, God has willed it...the boy’s got a tongue) as “Well, well, well...

the boy's got a tongue". In some Muslim cultures, when people say *māshā'allāh*, they mean to protect the person or oneself from the evil eye or jealousy. Thus it is associated with a culture that believes in the concept of "Hold the envy" and "Save the evil eye." Similarly, *subhānallāh* might be used as a phrase of exclamation, often in praise of something or someone. Ironically, as these expressions reflect a culture embedded in people's thought, language, and behavior, their use here comes to express Abu Adil's sarcastic appreciation of his son's willingness to join the fight for freedom and put the whole family in trouble. While walking the tightrope of invisibility, the cultural Other embedded in these expressions is silenced but their meaning is domesticated in order to adapt them to the target culture and produce a naturalized, transparent dialogue. LeGassick's and Fernea's behavior in these instances recalls Venuti's attack on the Anglo-American theory of domesticating translation as an ethnocentric violence which imposes the power hierarchy of English on Arabic cultural peculiarities. As we see above, the translators' decision to domesticate *māshā'allāh* and *subhānallāh* preserves the father's sarcastic tone concerning his son's ambition to join the fight for freedom ; moreover, the use of foreignization might have paradoxically distorted his intention and lead to confusion in the text. While the foreignness of the Arabic original is transformed into the familiar Western values, this does not result in a translation that serves the prejudices of the Oriental discourses against the terrorist Palestinian fighter.

More of Abu Adil's detachment from the resistance in a society under duress is shown when he attempts to force his daughter, Nuwar, to marry Dr. Izzat, a man of good wealth. His justification for the feasibility of this arranged marriage is that the man is "from a most respectable family. His financial situation is exceptional. He's clever, too; although he only graduated two years ago, he knows how to generate business" (194). While the reader is made aware of Abu Adil's complicity with the occupation and his tyrannical bourgeois authority, the cultural Other in his dialogue is domesticated in several instances. Adept at

handling colloquial language in characters' dialogue, Khalifeh loads her book with colloquialism. The Arabic phrase “‘aḥwāluḥ ‘almāddiyyeh fawk irrīḥ,” (literally: a man whose financial situation is above the wind) describes a person who possesses enough money to lead a luxurious life for he is commonly thought to have no hindrances during his lifetime. LeGassick and Fernea grasp the foreignness in Abu Adil's enthusiasm for this proposal and domesticate it to a man who “knows how to generate business.” LeGassick's and Fernea's general approach to cultural specificities is to domesticate them, more specifically with the intention of producing a simplified or natural version rather than an alien one.

LeGassick and Fernea sustain a simulation of the socio-economic reality that Khalifeh realistically represents. As Khalifeh remains true to her characters allowing them to express their social standing within the country, not idealizing the Palestinian resistance fighter, the translators remain invisible to capture the complexities of the situation. In chapter fourteen of the translation, the reader is introduced to Hāj ‘Abd Allāh while he and Usama are having coffee. In Arabic, Hajj is an annual Islamic pilgrimage to Mecca, regarded as one of the five pillars of Islam. Traditionally, when Hāj is attached to a name in Arab Muslim culture, it is a common respectful manner of addressing an older man regardless of his religious piety. Contrary to their usual approach of glossing the foreignness in a footnote, LeGassick and Fernea preserve the alterity/Otherness of the foreign title, Hāj, and reproduce the linguistic and cultural features of this title that do not conform to the values of the translation community. While the cultural and social dimensions of Hāj ‘Abd Allāh's upstanding status in his community requires a reading public open to negotiating the *difference*, a preservation of the foreignness accomplishes in this instance double resistance. First, it marks the title's departure from its Western or Oriental associations with pilgrimage and the journey between Mecca and Medina, and second, it places him in an anti-Oriental image, which is further

suggested by his status in a Palestinian community and the dialogue that reveals more of his nature.

LeGassick's and Fernea's faithful and mostly literal representation of this Arab character shows a paradoxical representation of Hāj 'Abd Allāh. He is the respectable man who does good deeds for his community and the capitalist who has lowered his workers' wages in Palestine and raised Arab good prices, leaving workers two choices: starvation or Israeli jobs. His capitalist side is conveyed in LeGassick and Fernea's literalness:

Everybody is—except for the workers with jobs “inside,” they’re the ones with money. See that seedy-looking fellow over there, the one who helps me? Come a little closer so he won’t hear...Now him, just listen to this, sir, he isn’t satisfied with less than ten pounds a day! Three hundred pounds a month, mind you!...Every month he wants a raise. He complains about inflation, but does he think he’s the only one suffering? I can’t make ends meet. (71)

Considering the context in which the conversation between Usama and Hāj 'Abd Allāh happens, Hāj 'Abd Allāh is neither purely good nor purely bad. He turns his back on resistance but views others as taking Israeli jobs an act of betrayal to the Palestinian cause and the liberation of Palestine. Further, the situational context of this title in the translation guides the reader to understand its associations with the status of the wealthy boss who rushes to judge his workers without reasoning. In addition to his respectable status in his community, the reader witnesses his patriotism to the country, disbelief in armed resistance and denouncement of taking jobs ‘inside’. All this projection of him shows the complexity of reducing the Other Arab under occupation to a totalizing identity; people under occupation are hardly seen black or white.

In their invisibility of representing Hāj 'Abd Allāh, the good character of him is shown in his good manners and kindness with Usama's old mother and is thus seen as a father figure to Usama. Upon Usama's return, Hāj 'Abd Allāh excessively welcomes him, “God be praised! God bless us all! A thousand welcomes, Usama. Thank God you're safely

back? How are you son?...Welcome, a thousand welcomes” (70). Hāj Abd Allāh is thrilled to see Usama returning from Kuwait and thankful to God for bringing him back. In the original Arabic, he calls Usama *yā ibni* (literally: my son), and the translation transfers this Arab worldview where an old man might call someone *son* revealing a sort of sincere parental intimacy. However, LeGassick and Fernea do not fully implement literalness concerning cultural peculiarities. As more of Hāj Abd Allāh’s complex identity is revealed in the translation, much of Arab culture has either been domesticated or paraphrased to ensure easy readability and fluency in the target culture. A domesticating translation of Hāj Abd Allāh’s reception of Usama introduces the reader to glimpses of the man’s generous hospitality. Indeed, Arabs inherit this tradition from Bedouins, whose nomadic life in a desert environment teaches them to depend on each other’s hospitality in order to survive dangers and hardships of the desert. He invites Usama to have the finest roasting coffee from Aden, a port city in Yemen historically known by Arabs and the British as the emporium of Arabian coffee; and later in the book he invites Usama to have lunch at his house. Domestication, therefore, comes as LeGassick and Fernea make a balance between Arabic and English. As a sign of Arab hospitality, Hāj Abd Allāh insists that Usama sit in his armchair, “For goodness sake don’t sit there near the door, come on inside. Here, take my armchair...it’s yours now. That’s the least I can do. Please sit down! We want to make you happy...Mr Usama’s very dear to us. He is from a fine family, you know, a lineage as pure as gold” (70). While LeGassick’s and Fernea’s invisibility faithfully works to reveal social types that disapprove any sense of a unifying vision on resistance in the world of *Wild Thorns*. They also avoid literal translation in its foreign sense whenever they feel it might lead to awkward storytelling. When showing signs of hospitality and good manners, Hāj Abd Allāh’s uses idioms, phrases and sometimes slang that have been domesticated in the translation as in *mn* ‘*uyūni* (literally: from my eyes). The translators replace this slang term with “we want to

make you happy”. Moreover, LeGassick and Fernea delete greetings and courteous expressions they think are superfluous. Obviously, the translators’ approach to domesticate the foreign and make the exotic visible through literalness does not correlate with postcolonial translation scholars.

LeGassick and Fernea continue to be invisible within the parameters defined by Khalifeh’s world of *Aṣṣabbār*. They translate her world into a story that deconstructs Orientalist images of rarely humanized, often backward Oriental men. Indeed, Zuhdi, a Palestinian co-worker in Israeli factories, distinguishes himself as the reasonable Palestinian due to his human decency, dismay at Usama’s plan, critical look at the Israelis, flexibility to understand the grim reality of life conditions in Palestine. Three scenes in the translation speak of the Other Arab to Western or Oriental readers. Zuhdi sees Usama as indiscreet about the conditions under which Palestinians live. Realizing how Usama is trying to impose his ideas of freedom and dignity on his people, Zuhdi asks Adil to:

Tell him [Usama] how the people inside are suffering. Tell him how Israel’s blown up twenty thousand homes and four whole villages. Tell him how the detention camps are as full of young men as a cheap public bath’s full of cockroaches. Tell him what happened to al-Bahsh’s son and to al-Shakhshir and al-Huwari’s daughters. But the worst thing is that all of us, every last one of us, are forced to work in their brothels just in order to live...when I asked him one little question, it was obvious he hadn’t been listening. I thought he was like you, brother Adil. But it’s clear this cousin of yours wants to impose his own ideas on us. Well, we’re having none of it. Tell him we’ve reached the end of the road. Tell him we don’t need it. (84-85)

While scrupulously following the original, LeGassick and Fernea portray Zuhdi the compromising and considerate human who acts according to the situation in which he finds himself. The blowing up of twenty thousand homes and four villages, the disgusting detention camps, the killing, torturing, ostracizing, and raping of the youth at the hands of the Israelis were enough to convince him that Usama’s idealistic and ultimately suicidal views would render more punishment, retribution, and destruction rather than produce any change.

However, while treading the tightrope between Arabic and English, the foreignness of Zuhdi's argument is assimilated to the receiving culture. Zuhdi's colloquial speech is interspersed with blasphemous curses and mundane profanity in Arabic, which are toned down and oriented towards the receiving culture. For example, Zuhdi uses the Arabic article *yā* with a word in the vocative sense, as in “*yā ‘amī kafarna. Qulluh kafarna.*” This phrase has multiple cultural peculiarities: the grammatical article *yā*, the Arabic mode of address to a layman ‘*amī*, and the abusive verbal blasphemy *kafarna*. Zuhdi's blasphemy in Arabic is meant to express the idea that Palestinians have had enough pain, anguish, and brutality from Jewish Israelis and can no longer withstand the consequences of Usama's violent plans. In order to tone down this vernacularism in translation, the translators replace Zuhdi's verbal abuse with “we've reached the end of the road. Tell him we don't need it.” Further, the sound pattern words “*biṭūlinā wa ‘ardinā*” (literally: our height and weight) is commonly used in everyday spoken Arabic for emphasis. Zuhdi intends to say that “all men,” with an emphasis on the masculine cue of body height and weight, are being treated badly enough in Tel Aviv's brothels where they must work in order to survive. The cue to masculinity implied by “*biṭūlinā wa ‘ardinā*” shows the painful paradox between Zuhdi's and his co-workers' masculinity and the sort of humiliating job they are forced to do in Tel Aviv's brothels. Therefore, the emphasis on this bodily cue is domesticated to “all of us, every last one of us.” While this approach is criticized by postcolonial translation scholars, it does not affect the translations' overall socio-political and textual dimensions, which actively resist Orientalist images of the terrorist Palestinian.

Later, the reader reaches the scene where Zuhdi's evaluation of his political and personal views translates to his tolerance and his ability to see common bonds of humanity. He stands with his Israeli co-workers during the investigation about the price of bread and sugar conducted by their mean Israeli boss. LeGassick and Fernea literally translate Khalifeh:

“Zuhdi felt sorry for them; he was confused. Maybe they were oppressed after all, like everyone else. If they were living a life of luxury they certainly wouldn’t have cared so much about the price of sugar and bread. They are privileged though, he reminded himself. The lowest-paid of them made twice as much as any Arab worker, no matter how skilled or experienced” (110). Read as such, the translators’ invisibility shows Zuhdi’s conscience, which humanizes the colonizer while being neither oblivious to nor reticent about the unjust work conditions in Tel Aviv. A literal translation, as a consequence, does justice in expressing the Palestinians’ plight; for even if the Israeli workers might not have an affluent life, they are more fortunate than the Palestinians. Zuhdi’s image as a man who weighs alternatives shows more of his sensible character while he criticizes the unfair treatment Palestinians receive from the Israelis. The discrimination he must endure at Israeli jobs inflicts a sharper anguish than the difficult jobs attempted in Kuwait, Dhahran, and Germany. He acknowledges in the original that the treatment of Palestinian workers in Kuwait, Dhahran, and Germany is unfair, “[b]ut there I felt no difference between me and any other worker. Here[In Palestine] there’s a big difference between Muhammad and Cohen; Muhammad gets the heavy work, Cohen the light. The Jewish workers have cafeterias with tables and chairs, but we sit on the ground to eat, in the sun or in the garage with the scrap metal and the oil and grease” (76). This anti-Oriental image of Zuhdi created by a literal translation does not flow without a domesticating sense of Zuhdi’s assessment of work at German factories. Since the translators’ attitude is to make the translation read naturally, they replace “maṣānī’ ‘almānyā ‘aklat min jildi,” (literally: German factories have eaten my skin” with “I wasted a lot of sweat in German factories” (76). Incidentally, I would have kept the strong literal idiom: “I wasted a lot of sweat in German factories.”

The scene continues to one of Zuhdi’s Israeli friends, Shlomo, relaying the news broadcast he has heard on the radio that “[t]errorists with Katyushas [rocket launchers] have

attacked Bisan; they burned a house and killed a civilian and a woman” (110-111). As Shlomo tries to taunt Zuhdi with the stereotypical Arab image, Zuhdi’s memory takes him to the massacres Israel committed against Arab civilians at Bahr al-Baqar, Deir Yassin, and Qibya, wondering how many civilians died, women killed, and houses burned. And now Shlomo “who’ll live with [him] like a brother one fine imaginary day” is taunting him about the Arab image of “terrorists with Katyushas,” rather than just relying the news broadcast. LeGassick and Fernea intervene to gloss the reference to the three Palestinian villages massacred in 1947, 1948, and 1953 respectively, which comes to connect the translation reader with the history of injustices Palestinians have been facing since 1947. If postcolonial translation theorists like Venuti, Spivak, and Niranjana, among others, look at foreignization with footnotes as a colonial method of writing the foreign in accordance with Anglo-American criteria of transparency, then this example serves exactly the opposite. Intervention of this kind deconstructs the hasty projection of Arabs as terrorists in colonial discourse, clarifying that the Palestinians’ attack on the Israeli family in Bisan comes as a reaction to a long list of killing and massacring Palestinians. However, the breakout moment occurs with Shlomo’s insulting comment, “Terrorists, *Aravim muloukhlahim*,” which means dirty Arabs (112). Further, the translators’ footnote to Shlomo’s insult in Hebrew works to explain, if not to justify, Zuhdi’s sudden burst of anger when he splits open Shlomo’s head with a wrench. Accordingly, the rather obvious cases of foreign references that prompt the translators to add their notes or comments result in a foreignizing translation that resists Oriental discourses of the Arab image. As the above cases show, adding footnotes not only preserves the meaning of words and phrases in the original but also results in a translation that resists imperial justifications of domination. Since this approach makes the translation more consistent with a faithful picture of the original, it does not allow the reader a view of the translator’s discursive presence, to use Herman’s words. LeGassick and Fernea remain invisible, even

with such intervention, unless the reader can understand the original Arabic. Though helpless to enact any change while in prison, Zuhdi's ability to see Shlomo from a humanist perspective underlines his regret of losing control of himself. He tries to re-attach himself to Shlomo emotionally and morally, "Shlomo wasn't all bad. He was just a human being, like you and me. But he was also an ass, just like the thousands of Shlomos before him. I'm an ass too. Two asses fighting over a bundle of clover and a pack-saddle made in a factory. And what did we gain from it all? He's in the hospital and I'm in prison" (139). Zuhdi's questioning of what he and Shlomo gain from fighting, as it goes literally in the translation, brings back the broad-minded Other Arab, believing that lethal actions benefit neither side but breed inner anger in Palestinians' and Israelis' heart. At the end of the novel, Khalifeh describes Zuhdi with the Arabic word *shawka*, written in italics, which means the thorns that coat the outside part of the prickly pears. LeGassick and Fernea italicize *shawka* and add its meaning between parenthesis, "*shawka* now, a 'thorn'. Yes, a shawka in spite of yourself and everything" (182). Thus, a *shawka* means a thorn and Zuhdi becomes a *shawka* that bites into a person's skin when Usama eventually attacks the bus that Zuhdi rides from Palestine to his work in Israel. Although Zuhdi intends to settle for the life of a working man and live peacefully, Usama pushes him into a situation where he has to choose between hiding behind the rock, and eventually being killed by the Israeli bullets, or defending himself and joining Usama. The translators' choice explains Khalifeh's intention to alert the reader's attention to the title of the book, *Aṣṣabbār (Wild Thorns)*, drawing a similarity between the bite of a *shawka* and the attack of a freedom fighter. Further, the choice between the two hard alternatives is a bite of *shawka* in Zuhdi's throat, which he could neither swallow nor spit out, thereby confirming the extremely difficult situation that Palestinians might get trapped in. The ethnodeviant venture, proposed by postcolonial translation scholars, to keep the Arabness or foreignness in the translation could not stand alone to draw *shawka*'s relation to the

translation title and to the characters in the book. Instead, a hybridization that keeps the foreign word alongside its English translation can achieve a resistant effect on the linguistic code of the translation community, keep the attention on the relation of the thorn-covered fruit and the characters of the book, and write against unquestioned stereotypes. LeGassick's and Fernea's behavior in this instance marks their understanding of how their choice functions in the socio-political, textual and ideological context of the book and that postcolonial translation cannot be reasonably reduced to one translation strategy and expect it to have a resistance effect when translating Third World literature.

Moving from the complexity of men images or identities in *Wild Thorns* to that of women shows LeGassick's and Fernea's transference of Khalifeh's denouncement of universalism. Underlying the Orientalist Eurocentric thoughts is the assumption that women of "Third World" societies are by definition traditional, impervious to change and therefore reduced to being secluded and maybe uneducated mothers, wives and daughters. When envisioning a Muslim Arab woman, many Westerners think of a woman covered in hijab, which marks her as ignorant of her individuality, personal choices, and the reasons that she chooses to wear it. Further, the ideas associated with the hijab are often of suppression, oppression, and violation of human rights. In more than one place, the translators mediate the Other woman to a Western audience. Nuwar, for example, transcends the patriarchal oppression of society when she refuses to accept an arranged marriage made by her patriarchal father, and thus saves her love to the imprisoned freedom fighter. Towards the end of the novel, she stands up for herself as she declares, "I will never marry anyone except Salih, even if I had to wait a hundred years. I'll only marry Salih" (200). As a grown up women, described as reading big books and absorbing socialist ideas, Nuwar deconstructs the Oriental or Western stereotypes of women of "Third World" societies. In an articulate conversation with Usama, she discusses the burdens of Palestinians and the chaotic world

they live in. To Usama's sudden shock, who ridicules the common Arab belief that God will settle everything, Nuwar reveals a liberated point of view by sharply responding, "We'll settle it all ourselves...the strong never bow down" (34). Her loyalty to Salih embodies her loyalty to the Palestinian cause and concern for the liberation of her people. In their representation of Khalifeh's physical description of Nuwar, LeGassick and Fernea write, "Slim as a reed, she passed in front of him. She was dressed simply, in trousers and a blouse. Her long, fine hair hung loose about her face; her complexion was clear, milk-white" (33). Read as such, the translators show that women in that part of a world do not fall into the stereotypical view of wearing hijab because they have diverse social, political and religious views. Although descriptions like "slim as a reed" and "milk-white" indicate Arabic colloquialisms in the translation, they show a cultural Other retained by literalism and domestication. The translators come out of their shadows to add the word "slim" in order to explicate the cultural Other suggested by *'ūd* *'alkhayzarān* (literally: reed), commonly used in colloquial Arabic to describe a slim girl. And then there is Lina, "the boyish-looking girl" and a women activist who is arrested for her activities while under occupation. Contrary to the Oriental or Western image of Arab women, the men of *Wild Thorns* consult Lina in their struggle to be free. When Usama warns Basil about the consequences of being a freedom fighter, he entrusts him to Lina: "This is a serious business. You know the consequences. I won't repeat the advice I gave you earlier. But don't make any decisions without consulting Lina. That's crucial. She's a very solid girl. And she's had lots of experience" (162). Still in the realm of women resistance, there is Um Usama who confronts the Israeli invasion of her house searching for the fugitive Usama with a hardened heart, quietly touching the beads and reciting verses from the Holy Quran. Unarmed, she challenges the Israelis and calmly moves their machineguns out of her way: "[s]he reached out to the machine-gun, pushed it out of her way, his gun still at the ready" (166). The scene of the Israeli bursting into the rooms of her

house and Um Usama's confrontation to their disruption shows the foreign with a vengeance. Literalness in its foreign sense reads in the translation of Um Usama's cursing as "Don't tear my soul to pieces! May God poison your body now, this very evening" and in another place, "May God never grant you peace, you bastard of accursed parents, taking advantage of my advanced age" (168). The foreignness of these curses and the vernacular voice of the colonized are retained in the translation. This writes back to postcolonial translation scholars who call for literalism to emphasize the *difference* as a resistant strategy against hegemonic English in the target culture. Quite the contrary, literalness in this case neither disrupts the norms of the translating community (the community of English speaking readers or what the postcolonial translation theorists would call the Anglo-Saxon imperialist hegemony) nor creates a reading public unable to capture the foreignness in Um Usama's curses.

A reflection of another modality of being a woman in *Wild Thorns* comes through Um Sabir. Not only is she resistant to the Orientalist images of the secluded Arab woman but she also becomes a feminist hope for human solidarity between Palestinians and Israelis. She meets the economic demands placed on her when Abu Sabir's right hand is cutoff in a work accident in Israel. Since her husband does not have a work permit in Israel, he is denied hospital services or even an ambulance. Therefore, her husband's accident ostensibly articulates her steadfastness while living under occupation. She sells her heavy gold bracelet and her dowry to make money for her family. In the local market scene, she is enraged to see an Israeli soldier with the stars on his epaulet able to buying the fruit she could not afford for her children. She curses him vehemently, "How many men have you killed, you bastard? How many prisoners have you castrated? Smile, will you! My, what a fine polite man you are? What, pay cash for your fruit, do you? How terribly nice of you and Moshe Dayan! Our whole country's yours, and all it produces is yours, so why to pay? Laughing at us, eh? Well, the whole world does that too, so why shouldn't you?" (157) However, when the officer is

stabbed in the back of his neck by a masked fighter (who turns out to be Usama), she is filled with sympathy. The reality of murder hits her heart as she sees the officer's wife and daughter on the ground, both has fainted from the shock. LeGassick and Fernea rewrites Khalifeh's image of the situation: "something was shaking the locked doors of Um Sabir's heart. She softened and responded to the woman's unspoken plea. 'God have mercy on you!' she muttered" (159). And then she runs to the officer's daughter, covering her legs which makes Um Sabir think of her own daughter's honor, "[a]nd the sight of the little girl, lying there on the pavement with her legs exposed up to the crotch, made Um Sabir think of her own girls, of all little girls. She took off her veil and covered the girl's naked thighs, murmuring as she bent over the unconscious child, 'I'm so sorry for you, daughter'" (159). She unveils herself in order to protect someone thought to be her enemy and gives the Israeli woman a sororal pat on the shoulder, praying for her: "'God help you, sister" and "God have mercy on you" (159). Since her own suffering after her husband's accident brings a shared understanding about the Israeli woman's suffering, Um Sabir creates an incentive to plant seeds of peace between each side of the conflict and end occupation. With a literal translation of these prayers, the invisible LeGassick and Fernea contribute to humanizing each of the two sides on equal levels. However, their handling of Um Sabir's colloquial Arabic in many places of the book reveals a conscious effort to couch them in the domesticating way of the target culture. In the scene where Um Sabir beats her breast as an expression of sorrow in Arab culture, which literally means that she strikes her fist against her chest, she goes on moaning: "yā kasrit 'albek yā īshah," (literally: Oh! your broken heart, O' Ishah), "yā kasrit khātrik yā īshah," (literally: Oh! your broken mind, O' Ishah), and "yā skhāmikl kuhli yā īshah" (literally, Oh! your dark ordeal, O' Ishah) (54). However, the translation reads as "What a terrible life, I just can't stand it" (54). Obviously, the adjustment is domesticating, with less sorrowful intent and effect, and of course less exotic nature. Instances of a

domestication translation appear in order to tone down practices and customs of the Arab World. A widely common belief in the Arab culture is the curse of the evil eye “‘ayn al-ḥasūd” or “Iṣabat al-‘ayn.” The evil eye is believed to be a malevolent glare to inflict misfortune and injury. It is, therefore, a look given by someone out of jealousy or pure malice, intending for something bad to befall the other person. Um Sabir expresses her concern about fear of the evil eye and thinks it was the curse of the evil eye when Abu Sabir lost his hand: “We couldn’t believe it when he found a job that gave us enough to live on. You’ve been struck by the evil eye, Abu Sabir! Yes, it’s the evil eye all right! Oh Abu Sabir, if only it was my hand and not yours!” (54). To ward off the evil eye, she asks her daughter to go to Um Badawi and “tell her to consult her beads and to burn some alum to exorcise the evil eye that’s struck your father. And if she has time, ask her to go to the Samaritans* to have an amulet written” (55). However, Um Sabir also mentions other means of personal protection against the evil eye in *Aṣṣabbār* like: reciting Surat al-Kursi from the Holy Quran and making ‘istikhārah. The domestication of Um Sabir’s speech underlines LeGassick’s and Fernea’s simplification of the Other culture. They omit the reference to Surat al-Kursi and replace “make ‘istikhārah” with “consult her beads.” Obviously, the two non-obligatory rak’at (prayers) Muslims perform are replaced with the form of prayer used in the Catholic Church. To consult one’s beads is to pray with a rosary, that is to hold a string of prayer beads on the short strands with the sign of cross, used to count the sequence of component prayers and recite “the Lord’s Prayer,” “the Hail Mary,” “the Magnificat.” More accurately, “the Magnificat” is the prayer that Mary said on receiving the word from the angel that she would bear a great son. However, it is a meditative prayer praising God for His history of salvation. To make ‘istikhārah, on the other hand, is to pray the two rak’at with the intention of asking God for guidance to do or discover the right course of action followed by the ‘istikhārah du’ā (supplication). Here, the translators want to reduce the difference of the

foreign into the familiar norms of the target culture and consequently naturalize the different culture.

LeGassick's and Fernea's level of invisibility does not fluctuate. In this chapter, I have tried to read the translator's stance as a channel of liberation and a preservation of the *difference* between cultures. As to the liberating process, LeGassick and Fernea endorse what Gayatri Spivak calls the position of powerlessness in the process of translation, suggesting that "a translator should adopt a procedure of 'love' and 'surrender' towards the original" (qtd. in Bassnett and Trivedi 9). In their strife for invisibility, they build a bond with Khalifeh so that their translation marks "resistance to exclusions and confinement" of the Other Arab (*Culture and Imperialism* 29-30). They neither idealize nor suppress the Other. Rather, they demonstrate to the translation reader that oppression is not just from the Israelis but also from within the patriarchal and capitalist structure of Palestinian society. Eventually, the translators offer a contrapuntal reading talking back to Oriental representations and interpreting experiences within the harsh realities on the ground. They remain hidden behind the voices of the narrator(s) or characters for long stretches. Their translation thus acts as a force of liberation from stereotypes, inflicted by both Western and Zionist ideologies.

Some lackluster translations, however, happen in few places where they sap the richness of Arabic descriptions of the place. LeGassick and Fernea in the translation omit a one-page passage that describes the landscape of the road to the deserted Karmi farm. This passage actually relays the waning of Arab agriculture as Palestinian farmers leave their land to work in Israeli factories. As Philip Metres writes, that the Karmi farm is in desolation suggests that Palestinian resistance or steadfastness could not compete with the Israeli economic exploitation of tenant farmers. His comment on the translatorly elision of the land rhetoric is that the translators are met with a host of native terms that seemed unnecessarily detailed for the English reader, and therefore a distraction from the plot. I believe that

translators should balance on the tightrope by neither producing an exotic version of the text that the target audience may not understand nor by practicing the wholesale deletion of cultural references that the translator deems to obscure for the reader. Further, in their process, translators must be aware of the socio-political, ideological, and textual dimensions of the original and thus adapt their translation strategies according to what the material calls for.

In regard to making the *difference* visible, LeGassick and Fernea have at times altered the Other, motivated either by ideological justification or the receptor culture readership. Their alteration, therefore, does not align with postcolonial translation theorists who call for a resistance against the Anglo-American criteria for a fluent and natural translation. My argument addresses the dual role of postcolonial translation as a channel of decolonization and liberation from the Oriental and Western discourse and as a means of resistance against the hegemonic Anglo-American readership practice through a preservation of the *difference* between cultures. As this chapter shows, resistance to the power of hegemonic English, ensured by the use of literalism as postcolonial translation scholars propose, does not necessarily serve the anti-imperial agenda. That being said, a hybridization of translation strategies that incorporate the text's socio-political context will best serve the practice of translation as an agent of liberation from Oriental discourse and a medium of preserving and/or mediating different cultures. Also, this chapter highlights the need to consider how the translator chooses between the two cultures and should question the position of power before deciding on literalness as the sole translation strategy to shape the reception and impact of a postcolonial translation in the target culture language.

As the bite of the *shawka* and the attack of the freedom fighter make laughter an untenable response to the world of *Wild Thorns*, the absurdities that punctuate Habiby's *The Pessoptimist* unleash laughter at the paradoxical situation of Palestinians in a Jewish state.

However, beyond laughter, there lies a message of the most intense seriousness, one that questions the paradoxical status of Palestinians, who remained within the new State of Israel after the *Nakbah* with acclaimed legitimate rights to identify with the Palestinian national cause but expected to be loyal citizens to the State of Israel. Central to my analysis is Salma Jayyusi's and Trevor LeGassick's (in)visibility to rewrite Habiby's portrayal of the paradoxes of Arabs in the State of Israel. In discussing how the translators' invisibility signifies a subversive act to the dominating hegemony of the Law of Return in the aftermath of 1948 through 1967, the argument examines if Jayyusi and LeGassick depict the sense of humor that Habiby pulls out from Israeli cruelty and ruthlessness to the reading public in order to criticize the oppression inflicted upon Palestinians under the Israeli/Western version of the Law of Return. Much like the approach I've adopted for *Wild Thorn* to examine postcolonial translation theories in the social, cultural, and political realities that surround the book, my reading of Jayyusi and LeGassick in *The Pessoptimist* also addresses if they have engaged only in literalness when handling the linguistic or culturally specific, and therefore, if their choices serve anti-imperialist and resistant agendas.

Since I started my discussion of LeGassick and Fernea in *Wild Thorns* with a progressive humanizing perspective on their involvement in cross-cultural communication and contemporary Arabic literature, Salma Jayyusi's background is similarly important, as are her contributions to the dissemination of Arabic literature across geographical and linguistic values. Unlike LeGassick and Fernea who travelled to get close to the people of the Middle East, Jayyusi was soaked in the Arab culture and the legacy of all the upheavals that struck the Middle East throughout the twentieth century. Born to a Palestinian father who was both a committed lawyer and an Arab nationalist, Jayyusi was aware at an early age of the complexities concerning the political conflict in the Middle East. Later on in her life, her marriage to a Jordanian diplomat enriched her experiences with a wide variety of cultures and

places in the Middle East, Europe, and America. In 1970, she obtained her doctoral degree in Arabic literature from the School of Oriental and African Studies at the University of London. This explains her early acquaintance with LeGassick as a department colleague in the same school both with a passionate interest in Oriental studies and Arabic literature. Her doctoral dissertation, *Trends and Movements in Modern Arabic Poetry*, published by Brill, as Dima Sukar notes, is “the clearest and most accurate link between the Arab poetic renaissance and the new modernity. It afforded her a notable position as critic, on the one hand, and on the other, a window for continuous research and encyclopedia writing” (1). Her status as a visiting professor of Arabic literature several times to the United States cautioned her about the startling absence of Arabic literature and culture on international scale. A very touching experience happened to her when an American student denied the contribution of Arabic culture to humanity. She began her translation work to prove that Arabic literature has been a valuable contribution. In her interview with Dima al-Shukr, Jayyusi reveals that her life has dramatically changed since then. She also realizes that it was equally important to complement the dissemination of Arabic literature abroad with a translation project and therefore carry out a kind of appreciation of the Arab canonical literature.

Jayyusi dedicated her time and energy to fund and raise money for the Project of Translation from Arabic (PORTA) with a distinctive vision to bring Arabic literature to both Arabic and English speaking readers alike. PORTA started “to take shape towards the end of the 1970s, as an anthology project for Colombia University Press” (“PORTA: The Project for the Translation of Arabic” 166). With the cooperation of a massive number of scholars and translators from America, Britain, and the Arab World, the project produced several translations of leading Arab writers such as Nizar Qabbani, Emile Habiby, Ghassan Kanafani, Sahar Khalifah, Liyanah Badr, Hannah Mina, Yusuf al-Qa-id, Hamza Bogary, Ibrahim Nasrallah, and Zayd Dammaji. In addition to novel translations, the project publishes major

anthologies in Arabic literature and Palestinian in particular, including Jayyusi's *The Literature of Modern Arabia*, *An Anthology of Modern Palestinian Literature* and *An Anthology of Modern Arabic Drama* by the two PORTA scholars: Jayyusi and Allen. Jayyusi's anthologies published under the auspices of PORTA contribute to turning the English audience's attention to a collective Palestinian identity and the continuity of a people whose very existence is threatened. Beside PORTA, her next Arab creative endeavor is East-West Nexus, which works this time for the dissemination of Arab culture abroad. This project culminates with the publication of *The Legacy of Muslim Spain*. In all her incredible efforts, she has been motivated by the seclusion of Arabic literature in the history of human culture believing that "The future will never forgive the contemporary Arab intellectual for his silence about what has been happening to Arab life today, and for his unbelievable intellectual lethargy, which will lead this nation to hell" (Interview with Shukr 14). Jayyusi's projects, therefore, face many hurdles arising from the West's credulity that Arab nations have no cultural achievements. As her choice of Habiby's novel in translation tells, Jayyusi stands for her beliefs and challenges dominant imperial discourses in order to change misperceptions about Palestinians and their history. In her endeavors, Jayyusi has actively operated as the major conduit for the dissemination of Arabic literature in English.

Without the establishment of PORTA, English translations of *Aṣṣabbār* and *Al-Wakā'i' al gharībah fī 'ikhtifā Sa'īd Abul Naḥs al-Mutashā'il* would not have existed. PORTA assigns two translators on each book in order to have the final version polished up for the foreign readership. In the same interview, Jayyusi talks about her practice of translation and intuition that translation should be done and checked for accuracy of meaning by an Arab who masters both languages and also returned by a native speaker of English as well. She worked with the Middle East scholar LeGassick on *The Pessoptimist*, a project completed in 1985. Habiby's novel in English translation was published in North America

four years after its completion. According to Jonathan Scott, its fortuitous publication as the first Palestinian nationalist novel is a major publishing event in several respects. For the first time, it introduces North Americans and Europeans to an artistic narrative of the Palestinian Nakba. Just as its publication correlates in general to what happened during the 1960s, including the anti-racist and anti-imperialist movements, it becomes accessible to literature departments across the U.S. Moreover, its publication initiates a cooperative exchange scholarship between Ramallah and Ann Arbor whereby students and faculty delegations at University of Michigan were promptly sent to Birzeit University. In far reaching ways, its publication in America brings a revolutionary criticism of the Israel Bobby and political suppression of the Palestinian novel.

Al-Wakā'i' al gharībah fī 'ikhtifā Sa'īd Abul Nahs al-Mutashā'il literally reads in English as “The Strange Occurrences Concerning the Disappearance of Saeed, Father of Ill-Fortune, the Pessoptimist.” However, Jayyusi and LeGassick shorten the title as *The Secret Life of Saeed: The Pessoptimist*. A cursory look at the two titles reveals Jayyusi’s and LeGassick’s intervention to tone down the long medieval Arabic title to the preferable transparent Anglo-American title norms. Arabic readers are forewarned of the strange occurrences happening to the protagonist whose full name is Saeed Abul Nahs al-Mutasha’il. Hence, the occurrences that happen to Saeed are not secret but rather strange, as the Arabic title reads. Starting with his first name, *Saeed* means happy, though in reality he is one of the most miserable people who tries hard to survive in Israel. His father’s name is *Abul Nahs*, which means Father of Ill-Fortune. The conspicuous contradiction between *Saeed* (happy) and *Nahs* (ill-fortune) is expressed by the family name *al-Mutasha'il*, a combination of the two Arabic words *mutafa'il* (optimist) and *mutasha'im* (pessimist). Therefore, *al-Mutasha'il* is a non-existent Arabic word but “suggests to its readers that they will be confronting a narrator who enjoys playing with language” (*The Arabic Novel: An Historical and Critical*

Introduction 209). Apparently, the Arabic title is a language replete with contradictory meanings: lucky with luckless, and optimism with pessimism. Less sensitively and seamlessly translated, Jayyusi and LeGassick neglect Habiby's engagement with fantasy in the translation title, capitalize Saeed's name, drop the Arab tradition of having the father's middle name in a person's lineage and translate *al-Mutasha'il* as *The Pessoptimist*, which indicates the double oxymoron of pessimism and optimism. In her fine introduction to the translation, Jayyusi writes that the title promises to retell "a heart-rendering tale of defeat and rebellion, death and regeneration, terror and heroism, aggression and resistance, individual treason and communal loyalty; in short, of various aspects of a life lived constantly on the point of crisis" (xiii). However, the translation title seems a distortion to Jayyusi's promise early in the translation and to the Arabic original as well, considering that the paradoxical view implied by the personal characteristic of Saeed's full name is absent in the translation title. The paradox of *Saeed* (happy) and *Nahs* (Father of Ill-fortune) has a satirical effect in that happiness is attributed to someone who goes through bad condition, where no matter how he tries to please the Israeli government, he is always the luckless Palestinian citizen of Israel. In view of this, the two states of being happy and ill-fortune, coined in the pessoptimist, satirize the comedy and tragedy of what is meant to be a Palestinian Arab in the State of Israel under the claimed equality of the Law of Return. Therefore, Jayyusi's and LeGassick's choice to make the title read natural in the translation results in a departure from Habiby's promise of a novel that plays with words and combines incompatible occurrences. Further, this departure recalls Venuti's, Spivak's, and Niranjana's criticism on the negation of the foreignness, implied by an appropriation of the sort of an alluring medieval Arab title into the Anglo-American criteria of fluency as reflected in "The Secret life of Saeed: The Pessoptimist." Therefore, this assimilation to the Anglo-American aesthetics does not serve an anti-imperialist or resistant agenda in that Habiby intends to contrast the tragicomic status

of Saeed in the title to the poignancy of Samih al-Qasim's resistance message in the preface poem of the book:

So, you men!
And women!
You Shaykhs, Rabbis, and Cardinals!
You, nurses, and girls in factories —
How long must you await
The postman with those letters
You so anticipate,
Across the dead-dry barriers?
And you, you men!
And you, women!
Don't wait still more, don't wait!
Now, off with your sleep-clothes
And to yourselves compose
Those letters you so anticipate! (1)

Starting the book with these lines of poetry are thought-provoking since the title foreshadows a pretty pathetic character. Had the translators preserved the tragicomic sense suggested by the title, Jayyusi and LeGassick could have not only resisted the standardization of Anglo-American readership but also expressed Habiby's and al-Qasim's intention of inviting Palestinians to take action in response to the injustices of the Law of Return. This is further indicated by the way the novel ends. The receiver of Saeed's tragicomic letters in the new State of Israel traces the letters to a mental hospital in Acre. When he asks about Saeed Pessoptimist, the Ill-fated, the hospital records guide him to the closest suspicious name of Saadi al-Nahhas who died more than a year earlier. The novel ends, "And so the gentleman who received these strange letters left that place. It is now his hope that you will help him search for Saeed. But where should one look?" (162). This ending, however, switches back to the sardonic humor and absurdness of the title and seriousness of the poem asking people to tell the silent history of Palestine and translate their consciousness into action before it becomes late.

Jayyusi's and LeGassick's invisibility subverts the claim that Palestinians and Jews in the descriptive word they use to satirize Saeed's inferiority and cowardice as well as the Israeli authority's treatment of him. In order to survive, Saeed plays a fool, cunningly dons the Israeli mask inside the new State of Israel, and collaborates with the enemy. Upon his first meeting with "the Big Man," Saeed's frequent reference in the book to his Israeli military master, Saeed says, "fa 'i'tala sayyāratahu wa 'i'talaytu jahshī" (26) read in the English translation as "He climbed into his jeep and I mounted my donkey" (14). Jayyusi and LeGassick recognize the interplay between tragedy and comedy tiptoeing around 'i'tala sayyāratahu and 'i'talaytu jahshī. They pay attention to the kind of vehicle; a few lines later that the Israelis use *Jeeps* to wander between Palestinians while showing off their superiority. Therefore, they substitute the word *his Jeep* for the literal matching word of *sayyāratahu* (literally: his car) to express the satirical class difference that Habiby intends in comparison to Saeed's *jahsh* (literally: donkey). The use of *Jeep* is irony inherent in the colonizer's Manichean superiority as well as that of an inferiority of the colonized. The combination of *Jeep* and *jahsh* is comic and tragic. It is comic as we laugh at Saeed's conscious awareness of using 'i'talaytu and *jahshī*, thereby comparing his sincere work to build the new State of Israel to the hard work of a domesticated donkey in Palestinian farms. This choice, also, propels us to respond to the sense of tragedy embedded in the Israeli haughtiness and the dehumanization of Palestinians when they are likened to animals on their lands. More often than not, Saeed stresses his associations with the donkey who spared his life on that fearful night in 1948 when Saeed's family and other Palestinian refugees were loaded to be taken to the borders and deported. Related to the linguistic peculiarities of Arabic, the English verbs *climb* and *mount* are used to express the meaning of the same Arabic verb 'i'talaytu. As part of their invisibility and faithfulness to Habiby's intention, the translators cognitively comprehend the two objects of the same Arabic verb in the translation, whereby *mount* rather

than *climb* works better with animals in English and, in terms of its satirical social suggestion, its associations with Saeed does not suggest any climbing of the socio-political ladder, despite his collaboration with the Israeli authorities. It is this inferior status of Saeed that Habiby, Jayyusi, and LeGassick work to satirize through their word choices in order to criticize the ethnic oppression of being a Palestinian to an Israeli through these two rhyming clauses. As we move from the appropriateness of literalness in the translation title, its ingrained notions in postcolonial translation theories are not helpful to the establishment of the satirical authorial intention expressed by the Jeep and the donkey. This does not invalidate or contradict postcolonial translation theories, but rather illustrates that the complex environment of the original should inform the translator's choices as opposed to deciding on the single-mindedness of only literalism to serve the political and social agenda of the author and his work.

Tracing Jayyusi's and LeGassick's invisibility in the translation shows many instances of deletion when the two translators are met, for example, with challenging phonological puns and wordplays in Habiby's writing. The reason, obviously, lies in the cultural and therefore linguistic features in Habiby's satirical writing. Mistaking Saeed for an Israeli soldier who counts people in the census, Saeed's aunt "held out her hand with the neatly folded census papers and shouted with all the force her weak voice allowed, 'I'm under the protection of our reverend bishop. What do you want with me, mister?'" (47). On this confusing reunion between Saeed and his aunt, Jayyusi and LeGassick delete the aunt's sarcastic wordplay *Anā mahṣṣiyya* (literally: I am counted in the census). However, she pronounces it in the Arabic original the way Israeli soldiers do, *makhṣṣiyya* (literally: eunuch or castrated). This satirical play on words shows a society confused about the perplexity of the Law of Return as Saeed's aunt is caught in a bind being a Palestinian Arab in Israel, and therefore, she is unable to decide which side she belongs. Further, the rhyming pronunciation

of *makhṣṣiyya* for *maḥṣṣiyya* in the context of counting Palestinians in the census suggests an impotence of Palestinian identity that casts a sarcastic remark on the exasperating equality of Israelis and Palestinians provided by the Law of Return. As for Jayyusi and LeGassick, they choose to do away with this sarcastic tricksterism in Saeed's aunt's response and do not bring this sense of irony to the translation reader. However, the presence of the aunt's appeal that she is in fact under the protection of the Catholic Church in response to her mistaken fear of Saeed shows the helplessness of Palestinians living in Israel.

Continuing the comparison of the translators' ethical stance to Habiby and his work, more loss of the satirical wordplay appears at times in the resulting English version. When Saeed's Israeli boss accompanies him on the road across the greenery of Palestine, its villages, hills and mountains, it occurs to Saeed to find a common bond with "the Big Man" in saying, "fa 'araddtu 'an 'ujārīhi fī shi'rihī fashaddanī mn sha'rī" (literally, I wanted to equal him in his poetry so he pulled me down by my hair (167). However humorous the play on words between *shi'rihī* (his poetry) and *sha'rī* (my hair), Habiby combines the tragic and the comic within the hierarchy of the Israeli social status that never allows the oppressed to rise above the oppressor and therefore prevents the Palestinians any opportunity of equality to Jewish people. This sarcastic, humorous form of word play is lost in the translation as it reads, "I felt like matching his poetic display, but he discouraged me" (126). With this true challenge in translation, postcolonial translation theorists' argument to make the cultural Other visible through literalness will not render the play on words like *maḥṣṣiyya* and *makhṣṣiyya* or *shi'rihī* and *sha'rī* due to the fact that their matching words (counted and eunuch) and (poetry and hair) do not rhyme in English. Thus, a compensation for this ironic loss in translation is next to impossible with the literal approach.

A further desecration of Habiby's satirical criticism of the awkward status of a Palestinian citizen of the new State of Israel is when Saeed "overdid [his] loyalty bit, so that

the authorities saw it as disloyalty” (120). Jayyusi and LeGassick lose their balance on the tightrope when dealing with the sarcastic and irreverent imagery of Saeed’s high heels as an ironic metaphoric reflection of his privileged status in the State of Israel. On one of those fearful nights of the June 1967 War, Saeed weaves a white flag on top of his home in Haifa after hearing an order on the broadcast of Radio Israel for the “defeated Arabs” to raise white flags so that Israeli soldiers “flashing about arrow-quick all over the place, would leave them alone, sleeping safe and sound inside” (120). This order underlines a sense of comedy and tragedy. It is comedy as it confuses Saeed to which side he belongs after his subservience to the new State of Israel and acceptance of the Law of Return. Thinking of how he could make a safe choice, he decides to regard himself as one of those defeated and “convinc[e] himself that if I was making a mistake, they would interpret it as an innocent one. So I made a white flag from a sheet, attached it to a broomstick, and raised it above the roof of my house in Jabal Street in Haifa, an extravagant symbol of my loyalty to the state” (120). Upon seeing the flag flying from Saeed’s house, “the Big Man,” Jacob, chastises Saeed because this mistake discloses to the Israelis his subconscious ties to his Palestinian roots and to the defeated Arabs side rather than his deliberate loyalty to the Israelis. The Israelis’ response to this comic scene and the satiric tragedy behind this bizarre situation is lost in the translation. Habiby satirizes Saeed’s status in the new State of Israel through the metaphor of a prestigious high-heeled privilege, which is given to Saeed for his collaboration with the new State. When he is beaten, insulted, and injured in the back of the Israeli police van on the way to jail, Saeed speaks in Hebrew in order to convince the Israeli soldiers of *‘uluw ka ‘bī* (literally, my high heels) so that he could escape *‘ak ‘ābihim* (literally, their heels) (Habiby 164). Ironically, Saeed is high-heeled yet he is crushed or ground under the heels of Israeli boots. Thus, the literal meaning of *‘uluw ka ‘bī* achieves the opposite satirical purpose in that his status is at the lowest of the low so their feet trample on him all together. The reader is not

halted to simply laugh at the high-heeled status of Saeed. Rather he/she is left with the feeling of unpardonable offense that Saeed is forced to endure under the Israeli heeled shoes and the brutal degradation of his humanity. The ironic use of the word play rendered by the metaphoric meaning of *ka' bī* and the literal meaning of *'ak'ābihim* is domesticated in the translation to “convince them of my status and to get them to stop” (Jayyusi and LeGassick 123). Read this way, the satirical use of the two Arabic words with two sarcastic unrelated meaning does not show in the translation. Considering the near-tragic and near comic sense between *'uluw ka' bī* and *'ak'ābihim*, a literal translation of this compelling parallel, accompanied with a gloss, would have better preserved Habiby's sarcastic criticism of the equality endorsed by the Law of Return.

Pursuing the two tightrope walkers' invisibility further shows that the translators could not adjust to Habiby's use of names, which satirizes the vexed question of property rights in the new State of Israel. A notable instance that shows the disposition of Palestinians' property rights is the satiric use of the old lady's name, Thurayya Abdel Qadir Maqbul, in Habiby's twenty-ninth chapter, “The Story of Thurayya, Who Was Reduced to Eating Mud.” Her name translates literally into “Pleiades the Devotee to the Powerful Acceptable.” Arabic readers who notice the meaning of the Arabic name understand the satirical relation between the lady's name and how she comes to eat mud in the chapter's title. Habiby starts this chapter by having Saeed reflect on an article published in *al-Ittihad*, which quotes the story of Thurayya from the Israeli news in *Haaretz*. In order to retrieve the box of heirlooms that she had buried on her property before her expulsion from her town in the midst of the Nakbah, 1948, Thurayya returns from Jordan to her birthplace in Lydda for the first time after living twenty-three years as a refugee in Amman with her husband and children. The dignified Thurayya's name, derived from the Arabic word *'aththarā'* (literally, richness), symbolizes the richness of her fortune and the reverend status expected for an old woman. Her father's

name, the Worshipper of the Powerful, however, suggests that Thurayya and her father are weak people. And the family name, Acceptable, indicates that they live beyond what their fortune allows them. Thus the name, Thurayya, is satirical because it has been given to someone who goes through hard living conditions in her life since the establishment of Israel in 1948. The satirical relation between her name and her family name forewarns the Arabic reader to be on the lookout for the ironic ending of a rich woman who is reduced to eating mud. As she knocks on the door of her old house in Lydda, the door is slammed in her face by the Jewish woman who lives there, ironically referred to as her “lawful heiress” (94). After advice from her Arab relatives, she seeks help from the “forces of law and order, from the Israeli police” (94). She comes back with an Israeli official who digs in the wall and finds her treasure:

The Arabs and the Jews hugged one another and shared tears of joy, gratitude, and a shared humanity. Then they contacted journalists who published the news, and a radio station which broadcast it. During those unforgettable days, kindergarten teachers told their children how the Israeli police search for treasures hidden by lonely Arab mothers bereaved of their sons, just as they look for lost Jewish children, and are so vigilant that they never sleep. (94)

As Thurayya stretches her hand to take her gold, Saeed says, “the Custodian of Enemy property gave her a receipt for the gold, took it himself, and left. Thurayya took the receipt for the gold and left, across the “open bridges,” to eat mud in the Wihdat refugee camp and to ask God to give long life to her kinsmen and their cousins” (94-95). Instead of digging her gold out of the wall, she returns to her refugee camp in Jordan empty-handed and accepts eating the earth, thus living in continued poverty. Since this name assumes a satirical function, Jayyusi and LeGassick have not produced a comprehensible ironic meaning reflected by the name of Thurayya that satirizes how the Law of Return dispossesses Palestinians of their property rights and entitled them instead to Jewish people. As such, an argument for literalism in Thurayya’s name would have ensured a sense of comprehensibility

to relate the name of Thurayya to events inside the chapter and thereby become a strategy of a biting attack on the Law of Return. Further, using literalism Thurayya's name would have conveyed the dual role of postcolonial translation theory as a preservation of the satiric understanding of the name in the translation and, at the same time, as a liberating force from the fallacies of the Law.

Jayyusi and LeGassick fall off the tightrope between Arabic and English as they try to render the comic image of Saeed crouching behind a rock in order to pounce on his Israeli master in case he shoots the mother and her child in the sesame field. Habiby ridicules how the Law of Return allows Israelis an entry into Palestine while it denies such entry to Palestinians. The mother and her child are returning to their home village, Berwah, when the Israeli master spots them on his route to Acre. Not only does he order them to head East to the Jordanian borders but also threatens them "that anyone returning there will be killed? Don't you all understand the meaning of discipline? Do you think it's the same as chaos? Get up and run ahead of me. Go back anywhere you like to the east. And if I ever see you again on this road I'll show you no mercy" (15). As the master points his gun at the child's head, Saeed in the original Arabic *'inkamasha* (literally: crouched). The translation reads, "At this I tensed, ready to spring at him come what it may ... I certainly shall attack him if he fires his gun. But so far he is merely threatening her. I remained at the ready" (15). The translators replace *crouched* with *tensed*, which is used three times in the Arabic original. The Arabic word *'inkamasha* is a biting sarcasm that makes us laugh to see Saeed brusquely bending his legs to his chest, lowering his head, and bringing his upper body down and a few sentences later claiming that the Israeli master did not shoot the child because Saeed is *crouching*. The tragedy of Saeed's crouching position shows the destructive fear and the pathetic passivity that the Law of Return has bestowed upon Palestinians. This tragicomic reading of *crouching* in preparation to spring at his master, therefore, is not properly rendered by *tensed*. A precise

literal translation of *'inkamasha* could have mirrored the sarcasm of Palestinian's life after the Nakbah and Naksah and as a consequence criticized the virtual reality of the Law of Return.

Although the cases above mostly highlight a loss of Habiby's irony at variable levels, Jayyusi and LeGassick echo the voice of the author while extracting laughter from the side tales in the book. Such as the time when Habiby includes inside his book amusing Oriental stories inspired to satirize the miracle of living under the Law of Return. Jonathan Scott comments on the use of the Oriental imagination and how its presence expresses "the ways in which Palestinians inside Israel have managed to stay alive by exploiting the myth of it" (121). Scott further adds that reading Habiby's use of "the Oriental imagination," ten years after Edward Said's publication of *Orientalism*, is a much richer experience than without it. In Habiby's thirty-first chapter, "An Odd Piece of Research on the Many Virtues of the Oriental Imagination," Jayyusi's and LeGassick's invisibility goes mostly through literalism. As the chapter's title suggests, it is a piece of sarcastic research on "the Oriental imagination." Roger Allen, in *The Arabic Novel: An Historical and Critical Introduction*, defines this interpolation of "Oriental imagination" into *Al-Wakā'i' al gharībah fī 'ikhtifā Sa'īd Abul Naḥs al-Mutashā'il* as a filtration of the distorted Western view of the Middle East and its people through Oriental discourses in the book in order to conclusively indict Israeli policies towards Arabs in Palestine. The first Oriental story the translators bring to readers of translation is taken from *'Alf Layla wa Layla (Arabian Nights)*¹⁶. It is the fabliau of the

¹⁶ *The Arabian Nights* also called *One Thousand and One Nights* is a magnificent collection of Middle Eastern, South Asian, and Indian stories of uncertain authorship but compiled over many centuries during the Islamic Golden Age. Its frame story begins somewhere in an island or peninsula in India and Central Asia where Sultan Shahrayar (Sultan is an Arab sovereign title which means a king or a ruler) and his wife Shahrazad are integrated throughout all the tales in the collection. Maddened by the discovery that his first wife has cuckold him during one of his travels in the peninsula, he decides to marry a new woman each night and execute each of his wives early in the morning so that he will ensure no further betrayal. Spinning an enchanting story every night and stopping her story at the most exotic moment in order to

peasant who carries his wife in a box on his back while plowing his fields to ensure that she does not cheat on him. When asked by Prince Badr al-Zaman about the box, the peasant answers that he wants to protect his wife from gossip. This provokes the Prince to order the peasant to lower down the box and see what is inside with his own eyes. The peasant lowers the chest off his back and opens it, “only to find his wife lying there inside with that rascal Aladdin! Right there, in a box on her husband’s back, mind you!”(100).

Although this Oriental story is psychologically distant for the English readership, using literalism to translate it renders the sense of tragicomic by comparing the condition of Palestinians’ life under the Law of Return and through the numerous Israeli-staffed checkpoints and road blocks to the imprisonment of the peasant’s wife in a box on her husband’s back. Added to the tragedy of imprisonment is a comic sense of the Palestinians’ use of the Oriental imagination, inspired by the peasant’s wife resistance, in order to stay alive. An italicization of *Arabian Nights* by the translators in this inaugural discourse on Orientalism, along with a literal rendition of an introductory sentence that prepares the reader for what Saeed says about Oriental imagination, helps the reader understand its sarcastic relevance to Habiby’s intention as in, “for if that suppressed “Oriental imagination” which created those superb tales were once set free, it would reach the very stars” (100). Saeed’s narration of how Palestinians use the Oriental imagination reveals a two-fold purpose. It shows the benefits of replicating Oriental discourses and thus ironically surviving under occupation and it reflects the bleak reality of Palestinians under this Law.

continue it the next evening, Shahrazad spares her life for one thousand and one night until the king has a change of heart. Through the collection of tales “Aladdin's Lamp,” “Ali Baba and the Forty Thieves,” “The Three Apples,” “The Seven Voyages of Sinbad the Sailor,” “The Fisherman and the Jinni,” “The Fisherman and the Jinni,” and “The Three Princes and the Princes Nouronihar,” Shahrazad unleashes an Oriental imagination of the real and unreal stories of life. Translated first into French by Antoine Galland, *The Arabian Nights* is followed by a more accurate and complete translation of the collection by Sir Richard Burton.

As part of their invisible ethical stance to the original Arabic, Jayyusi's and LeGassick's hands are not shown in describing Palestinians use of the Oriental imagination during Israel's Independence Day. Saeed's political riddle and joke reads in the translation, "Why, when Independence Day comes each year, you see the Arabs joyfully bearing the flags of the state a full week before the festivities and another week after ... it's the Arab home, not the Jewish one next door, where you see the flags flying. The Jewish home finds it enough to be Jewish" (100-101). The ironic attitude of Palestinian Arabs in "yarfa'ūna a'lāma 'addawlah 'ibtihājan" is literally rendered into English as "the Arabs joyfully bearing the flags of the states" on Israel Independence Day. Hence, word-for-word translation pictures the irony of how Palestinians use the distorted view of the Middle East in an ironic celebration to display their sarcastic loyalty to the State so that the Israelis will not threaten them. The Israeli view would expect them to be this happy about being in the new state, but their actions demonstrate how terrible their life is under the Law of Return.

Still dealing with the satirical effect of the Oriental imagination, Jayyusi and LeGassick follow Saeed as he mentions some Palestinians who have taken Hebrew names in their work places in order to hide their Palestinian identity. The translators rewrite Habiby: "And don't forgot Shlomo in one of Tel Aviv's very best hotels. Isn't he really Sulaiman, son of Munirah, from our own quarter? And 'Dudi,' isn't he really Mahmud? 'Moshe,' too; isn't his living in a hotel, restaurant, or filling station without help from their Oriental imagination" (101). As invisible as possible, the translators have just enclosed the Arab names in square brackets in order to get the reader's attention to the sarcastic assimilation of Arab names into Hebrew, and thus be accepted and make a living.

Literalism is combined with domestication in another instance on the virtue of Oriental imagination when a Palestinian man crashes his car into another car on Lillinblum Street in Tel Aviv. However amusing, his Oriental imagination saves him as he gets out of his

car yelling, “He’s an Arab — an Arab!” he so engaged everyone in attacking his victim that he himself was able to escape” (101). The original Arabic shows an influence from the discourse of the Holy Quran as in “ḥatā wallā ’akhūna ’al’addbārah,” close in its meaning to the idiomatic English matching of “turn on his heels.” The satirical effect of calling the crash victim “an Arab — an Arab” saves the driver’s life in that he turns on his heels after getting everyone on the street instantly involved in attacking the victim. However, the translators have domesticated this satirical effect into “he himself was able to escape.” This naturalization cannot be considered a form of intervention by the translators. Rather, it adequately illustrates the man and his use of the Oriental image of Arabs in order to survive.

Although Jayyusi and LeGassick have tried hard to follow Habiby’s intertextuality of one of *Arabian Nights* tale, “The City of Brass,” an absence of a shared storytelling tradition in both Arabic and English of this story loses its central meaning and cannot be totally translated to English. As such, it is difficult to decide how much ironic sense is lost in this instance considering that the tale is embedded within the source culture and, therefore, an evocation of some passages might not be understood in the translation. Saeed is ordered by his Israeli master to go to a small village between Israel and Jordan in order to threaten the villagers with a mass eviction across the borders if they allow the Communists to hold their meetings there. Jacob sends him to the village an hour before the meeting is scheduled. Much to the astonishment and amazement of Saeed, he finds nobody there except for “owls hooting in the distance, hawks circling above, and crows screeching in lamentation for those who used to live there” (102). Saeed finally meets an old man who reveals to Saeed that the villagers reached a consensus that they did not want blood feuds between the villagers and the Communists, as the Israeli governor plans to see in the village. And if the governor wants them dead, then he should kill them. Therefore, it is unanimously agreed that the villagers

abandon the village for the entire day. As he walks in the village feeling like Emir Musa¹⁷ in the *Arabian Nights* tale, “The City of Brass,” a reverie about the story crosses his mind, “Where are they now who ruled the country, humiliated the people, and led the armies? God, who brings all pleasure to an end, sets communities asunder, and devastates prosperous homes, has come down upon them and removed them from their great palaces and placed them in narrow graves” (103). Thus, and in continuing passages from “The City of Brass,” it becomes hard for the receptor culture to understand the sense of sarcasm that punctuates Saeed’s entrance to the village in *Al-Wakā’i’ al gharībah fī ‘ikhtifā Sa’īd Abul Naḥs al-Mutashā’il* and its relevance to “The City of Brass.” In the book, *Arabian Nights*, the beautiful Shahrazad tells the story of “The City of Brass.” The story concerns itself with a journey to a legendary city undertaken by Emir Musa, Talib, and Abd Al-Samad. Inside the city, there is marvelous amount of gold, silver, jewelry with no inhabitants. The reference to the city resonates with the village Saeed enters:

a city with gates impregnable; but void and still, without a voice or a cheering inhabitant. The owl hooted in its quarters; the bird skimmed circling over its squares and the raven croaked in its great thoroughfares weeping and bewailing the dwellers who erst made it their dwelling.¹⁸

Sarcasm in both passages has become one of a question of power and its use. All the worldly glories of kings and queens in “The City of Brass” turns to dust when the city falls into seven years of drought, whereby they starve to death. Similarly, all the power and grandeur of the Israelis is outwitted by an Oriental inspiration of “The City of Brass” that saves the villagers’ lives. What this says about literalism as a necessarily ethical practice in view of postcolonial translation theorists is that it cannot be regarded as an ideology with a merely radical position to make the *difference* between cultures visible and resist the norms of hegemonic culture’s language. The intertextuality of the “City of Brass,” for example, is

¹⁷ Emir means prince.

¹⁸ Richard Burton’s translation of *The Arabian Nights* 4:2127

visible in the hegemonic English through literalism but its sarcastic politics is overlooked in the translation. Although literalism is a practice heavily proposed and utilized in similar texts, parts of this text are not able to be translated properly. As such, the addition of an explanatory footnote could have catered to the needs of the translation reader and worked as a means of demeaning the Israelis' grandeur.

An act of balancing for Jayyusi and LeGassick appears in the translation scene of physical torture at Shattat prison. Nowhere in the translation is the cruelty of the Israelis more played out than in the thirty-seventh chapter entitled, "How Saeed Finds Himself in the Midst of an Arabian-Shakespearean Poetry Circle." The satiric use of bizarre words in this chapter breaks grammatical rules and thus allegorically brings out the messiness of life under the Israeli version of the Law of Return. Attempting to make himself equal with the European descendants and represent himself to his superiors as an educated lad, culturally and intellectually influenced by the European colonial civilization process during the Mandate in Palestine, he quotes from Shakespeare. While in the Shattat prison, the Israeli officer ridicules Saeed's Western education in saying, "shakspernā yā 'ibn-il kalb" (170), which translates into "Quote some Shakespeare for us you son of a bitch!" (130). The literary competition between Saeed and his jailers starts with verses from Shakespeare but continues with sighs and moans "coming from the beating, kicking, and punching" (130). When Saeed can no longer feel the blows, "[t]hey had stopped repeating verses from Shakespeare and were concentrating on the poetry of sighs and moans, with them sighing at this display of their strength and me moaning in exhaustion" (130). The demeaning sadistic tone in "shakspernā yā 'ibn-il kalb" speaks of a totalitarian discourse where the colonized can never meet the colonizer on equal terms. Because preserving Habiby's creative choice of the unusual causative Arabic verb *shakspernā* is difficult, Jayyusi and LeGassick replace it with an interpretive domesticating meaning rendered by adding the straightforward verb request

“quote” before Shakespeare. Although its English matching sounds natural in English, a balance between the two languages is made to express the ironic, pathetic life under the Law of Return.

A conscientious reading of the Arabic original demonstrates the loss of some distinctive qualities in Habiby’s original prose. No doubt much of this is attributed to the idiosyncratic features of Arabic and therefore is unavoidable. While Jayyusi and LeGassick walk on the tightrope between Arabic and English, they either stop short of reorienting the discourse to the target language reader in that a preservation of Habiby’s devastating sarcasm disappears in the receptor culture or they hold off from providing information necessary for the receptor culture to understand Habiby’s political rhetoric and sarcastic imagery. The translated work cannot, therefore, be said to have a dual audience, a translation reader sharing the same reading experience with the original reader. In my opinion, balance on the tightrope between Arab and English could have been preserved if footnotes were added to the English translation in order to compensate for the ironic loss in English. As for Jayyusi’s and LeGassick’s contribution to the interrogation of the official Israeli version of the Law of Return, they could not in some instances pull out Habiby’s sarcastic criticism of the law’s exasperating consequences. However, this does not undermine their effort to introduce the receptor culture to misperceptions about Arabs and urge a rethinking of the hegemonizing and dominant vision of the Law of Return within the work’s overall construction and projection in the world. Having been discussed in this chapter, a major conclusion can be drawn that postcolonial translation cannot be reasonably minimized to literalism in order to engage in acts of political resistance. Since Habiby’s sardonic writing marks his resistance to the obvious injustices of the Law of Return and the cruelty inflicted upon Palestinians in the new State of Israel, the works’ environment is a crucial factor in determining the translator’s choice. It follows then that an understanding of the socio-political and intertextual

dimensions of Habiby's work affects the choices that the translator should make in handling the rhetoric of sarcasm in Habiby's writing.

IV. On the Translator's Invisibility, Style, and Ideology in the Decolonizing Aesthetics of Exile Literature

An artist—however original—will never claim that he created his style from nothing, that he never drank from the wellsprings of subtle writers. But what always remains, when the artist grasps all the stylistic manners, is that new, distinctive thing, whether large or small, coming to verbalize these various manners, though already unpredictable of their ends, twists and turns. And every creative step for any artist worth his salt, will unfold dozens of new imaginative avenues that present themselves to him for discovery. So his stylistic framework, in the end, will never stand on its own until he fills it with his own writerly craft and insightful verve, along with the ability to elicit an abundance of sensations and emotions.

(Jabra's *Yanābī 'Arr'oyā* 63-64, my translation)

Jabra Ibrahim Jabra charms his reader with an impressive stylistic thumb-print expressed in a strikingly expressive and picturesque language. Khalifeh's and Habiby's style are not as luscious as Jabra in that "he writes like an aristocrat – his sentences are elitist and beautiful. It's true he was poor when he was a child, but he wrote like real writers, with expressive, literary sentences. You have to read them the way you read literature, not the way I am talking to you now" (Khoury 101). Jabra evokes the feeling of being estranged from the roots, the homeland, and the unbearable recurrence of a painful stirring consciousness of the past that aches the mind and the heart as well as show the amount of salt tasted along with reading exile literature. The nausea of the sea along with the scorching heat and the chilling cold of the desert in Jabra's writing stands as a copious symbol of estrangement where the intellectual in exile, loaded with suitcases of sorrow to leave but hoping to return, searches for the land that flees from him. Edward Said describes in his article, "Intellectual Exile: Expatriates and Marginals," the condition of exile as "the state of never being fully adjusted." Exile for an intellectual in this sense is "restlessness, movement, constantly being unsettled, and unsettling others. You can't go back to some earlier and perhaps more stable condition of being at home; and, alas, you can never fully arrive, be at one with your new home or

situation” (117). Therefore, exile forces a style of life that when expressed reveals unsettling recollections of a person’s life. Formulated to this effect, it is an ethical imperative to preserve the writerly style that Jabra creates in order to reflect the psychic mindset and shaky present of an intellectual’s life in exile. The art of the translators walking along a thin rope to grasp the authorial voice establishes a bridge between invisibility and style. Whereas invisibility links to the “authorial,” “narratorial,” or “translatorial” presence and treatment of the original, style refers to “the linguistic manifestation of that presence” in the translation (Munday 19). In this chapter, my argument discusses how invisible Adnan Haydar’s and Roger Allen’s imprints have been in order to reflect the style and voice of Jabra; this was achieved by comparing the Arabic original and the translation and thus writing the relative match of the two. Further, it examines if a shift in the treatment of style can affect the reading of novels in translation. Linked to the style and voice in translation studies is the representation of narrative point of view. As such, this chapter reviews the areas of narrative points of view reflected in translation to convey Jabra’s style as an outlet for freedom and a search for meaning in *In Search of Walid Masoud* and an anchor for a decolonizational process in *The Ship*. Therefore, it looks specifically at the treatment of what Boris Uspensky calls the “phraseological point of view.”

For Uspensky, the phraseological plane of point of view concerns speech representation, naming and addressing of characters, and the use of foreign and standard form, which has much resonance with postcolonial translation scholars’ approaches. The stylistician Paul Simpson describes narrative point of view as “the basic viewing position which is adopted in story. Narrative point of view is arguably the very essence of a story’s style, which gives it its ‘feel’ and ‘color’” (5). In his influential book *Style and Ideology in Translation: Latin American Writing in English*, Jeremy Munday reviews the alternative wordings for the narrative point of view in literature. These include “focalization,” “the angle

of vision,” “perspective” or “mode of controlling information” (23). In addition to the phraseological point of view, Munday identifies other planes of point of view known as the spatio-temporal, the psychological, and the ideological points of view. The spatio-temporal relates to the location from which an event is narrated in conjunction with the chronological order in which it occurs. Munday notes that as translators scan European languages from left to right, sequencing of the order of presentation, in which the reader perceives the events, sequencing of adverbs and adjuncts, and pointing deixis—all serve to shape the spatio-temporal point of view. The ideological refers to an intruder, interpersonal, or evaluative view given by an author, character, or a narrator and therefore is principally realized by modality structures, evaluations, and judgments. And the psychological plane refers to the mind style of the narrative, the type of narrator, and the perception and interpretation of reality. The psychological plane of point is principally realized by denotational lexical items, cohesion, and transitivity structures. As natural as it occurs in authorial narration, the phraseological point of view overlaps with these planes of point of view whereby “if [a shift] or an inconsistency in the treatment of point is identified, this could affect the discourse semantics and alter the larger point of view framework from which a story is told” (Munday 31). Thus, these other planes of point of view are also discussed whenever they overlap with the phraseological plane. As far as foreignness being part of the phraseological plane of point of view, this chapter also discusses if the translators’ choices, while working on the tightrope between Arabic and English, align with postcolonial translation scholars. To help the reader with no prior knowledge of Arabic understand whether the style of Jabra is adequately conveyed in translation, I will complete a back translation to the original thereby a scanning reading of the Arabic original in the back translation prompts an ongoing dialogue between the translators and the author in the Arabic original.

A humanizing approach of looking at Haydar and Allen is first introduced in this chapter, possibly alerting translation readers to the invisible human translators who work behind the scene. Going to my interview with Haydar, I found him passionately helping his students after class with a little humor to help them remember some words in Arabic. A curious look at the bookshelves in his office shows the craft knowledge he has of unique classical and modern Arabic fiction and medieval Arabic literary criticism. Before taking up his appointment as a professor of Comparative Literature and Cultural Studies in the Department of Modern Languages at the University of Arkansas, he served various teaching positions of Arabic language and literature at University of California, the University of Pennsylvania, and the University of Massachusetts. During the interview, Haydar points to the priority of accuracy and precision as his ultimate purpose in translation. Yet he would rather convey the implicative meaning of the cultural reference and make it intelligible to the English reader even if this is done at the cost of being interpretive. Haydar has a consistent translation strategy to domesticate the foreign and express it in an idiomatic English. His recognition of the beauty of Arabic poetry has intensified his verve for his critical studies on pre-Islamic poetry and Lebanese Zajal (strophic poetry). It is no surprise, then, to understand him taking the challenge of analyzing *The Mu‘allaqa of Imru’ al-Qays*, thus adding a contribution to the study of pre-Islamic poetry. Haydar has brought into English with Michael Beard Adonis’ *Mehyar of Damascus: His Songs*. Thereafter, he was awarded the Beard Lois Roth Award for Translation for the magisterial sweep and lyricism of their translation of *Mehyar of Damascus: His Songs*. Haydar’s taste of poetic language and metrical rhythm, as he told me, has geared his choice of the novels to translate. Accordingly, his choice of Jabra’s *In Search of Walid Masoud* and *The Ship*, and Khalil Hawi’s *Naked in Exile* to translate is influenced by the lyrical characteristics and poetic scenery of these novels along with their legacies of beauty and art. Eventually, Haydar’s translation of fiction and poetry intersects

with an understanding of the painful ecstatic of exile writing. His mastery of Arabic and English helps him to deal with the nuances of word meanings in Arabic and the controversial nature of Arabic. His working relation with Allen at the University of Pennsylvania has struck up a virtual acquaintance with Jabra, who came to Pennsylvania as a visiting professor. After finishing their translation of *The Ship*, his concern for attaining accuracy brings Haydar and Allen to read the whole manuscript to ensure that Isam Salman's voice and Wadi Assaf's are joined together. To return to the question of *difference* and making it visible in the translating language, the analysis in this chapter also examines what criteria guides Haydar and Allen in the hands of a hegemonic English culture, a domesticated choice of the Arabic original or a resistance to the power of the Anglophone culture.

Allen's dissertation work under the supervision of Mustafa Badawi has first inspired him to travel from Oxford to Egypt in 1966. This culminates in a first doctorate on the early Egyptian modern writer, Muhammad al-Mwaylihi's famous book *Hadith 'Isa Ibn Hisham* in 1968, one year after the June War. In a recent interview with *al-Haram*, Allen explains how he changed his decision from learning classics to studying Arabic at Oxford, saying "I was shocked...that a living language was being taught as a dead language" in the early 1960s. When Mustafa Badawi came to Oxford, this visit further influenced Allen's knack for learning Arabic. Standing as a rich source for translation, modern Arabic literature retained his interest following his critical study and English translation of *Hadith 'Isa Ibn Hisham*, published under the title of *Fatra min al Zaman* (A Period of Time). The book parodies the maqama written in a medieval Arabic style. With its elaboration of the rhymed prose Saj' and relentless, sarcastic criticism of an Egyptian society accommodating itself to the British lifestyle following the British occupation at the end of the nineteenth century, the book represented a real challenge for Allen. In 1968, he emigrated from Bristol to the United States where he works as a professor of Comparative Literature and Cultural Studies at the

University of Pennsylvania. That he translated *Hadith 'Isa Ibn Hisham* has secured him a prolific status and a creative literary presence leading him in the subsequent years to translate more canonical works of modern Arabic fiction including Naguib Mahfouz' *Mirrors* (1977) and *Autumn Quail* (1985), Jabra Ibrahim Jabra's *The Ship* (1985, with Adnan Haydar), *In Search of Walid Masoud* (2000), and 'Abd al-rahman Munif's *Endings* (1988). Also, his scholarly career at the Department of Near Eastern Languages has enhanced his work on modern Arabic fiction. His comprehensive work on *The Arabic Novel: An Historical and Critical Introduction* is the first survey work on the genre of the Arabic novel and its development after World War II; the historical sweep is followed with critical essays on the canonical works of modern fiction. He has won the Banipal Trust Award for his translation of Bensalem Himmich's *A Muslim Suicide*. His working relation with Haydar at the university Pennsylvania has got them to strike up a virtual acquaintance with Jabra, who came to Pennsylvania as a visiting professor.

To start with the title, the quite long noun phrase pattern of the Arabic original title that stands as an equivalent for a verbal noun in *al- Baḥṭh 'an Walīd Mas'ūd* has become a prepositional phrase in the English translation. The verbal noun *al-Baḥṭh* means to search, to do a research, or to investigate. In *In Search of Walid Masoud*, the threshold of the search is the tape recorder Walid Masoud left by his car on the desert road leading to Syria. It characterizes a writerly process launched by Arab intellectuals to “make efforts to uncover the facts, to put the pieces of [Walid's] autobiography together, to judge and evaluate, and to mirror the truth about him” (Aghacy 60). The small structure shift pattern on the psychological plane of point of view, expressed by the mind style of the translation title and textual and ideational function of this change, results in more emphasis on an unfinished, ongoing search process for the protagonist who has gone missing and thus adds to the sense of continuity of the research.

As the tragedy of the Palestinian diaspora started with the *Nakbah*, it has bred a generation of Palestinian intellectuals expelled to neighboring Arab countries. Endowed with the power of the word to endorse social change, they represent the vanguard to speak the truth with power and stand up for people unnerved by the tragic consequences of dislocation and dispossession. In an interview with Elias Khoury, Jabra articulates his mindset of the intellectual's role: "I think that the intellectuals play an important role in the Arab world that those in power have tried to conceal from them. The intellectuals continue to be the agents of change and the true revolutionaries, whether they carry arms for the sake of this change or not" (188). Walid Masoud embraces a paradigm articulated by Edward Said in *The World, the Text, and the Critic*: "life-enhancing and constitutively opposed to every form of tyranny, domination and abuse; its social goals are non-coercive knowledge produced in the interest of human freedom" (29). He tries to incorporate political action and political commitment into his intellectual work with the goal of changing the world. From this standpoint, Walid Masoud articulates his resistance to the Israeli occupation and critique of the Arab Israeli wars of 1948, 1967, 1973, not to mention Black September of 1970, through the power of his literary and philosophical word and its ability to induce change in the Arab world. Following the *Nakbah*, he intends to reinvent himself and turn his exile into a force of critical and creative power, influencing Arab society and building his intellectual project.

The putatively intellectual and revolutionary project Walid Masoud embraces as a Palestinian intellectual is described as "one of those exiles" (Jabra 244) who "shake[s] the Arab world," (244) and "fill the whole world with the word *Arab*, whatever epithets may be attached to it by enemies with all complexes" (244). His intellectual resistance is seen in his attempts to establish a new Arab spirit of unity: "To him revolution involved placing the Arabs within the ambit of the big wide world, then fostering their ability to preserve on the one hand and make a contribution on the other" (244). It is noteworthy to mention the

narrative of Walid Masoud is a reconstruction of Jabra's personal narrative, when he was displaced from Palestine. In a statement that reveals Jabra's awareness of his role as a Palestinian intellectual in the Arab world, Jabra imagines Walid Masoud as the "violent goader of the Arab conscience," (244) who has given Arabs a sense of self through his writings, and "the fearful explosive force that's just waiting for the right moment to come" (243). Critics grapple with the intellectual's role, linking him/her to their reinvigorating modernist project in exile. In this vein, Bashir Abu-Manneh views the modern intellectual as the bearer of Arab hopes for change and dignity when their countries are crushed by Israeli militarism and colonial drives. Therefore, his/her emergence comes as an answer to the *Nakbah*.

However, the failure to unite the Arab world and the Palestinian defeat in the 1967 war, as well as the occupation of the West Bank and Gaza by the Israeli army, as Rebecca Johnson argues, throws the intellectual into crisis. The 1970s witnessed a period of disillusionment with the "literature of commitment" ('adab al-'iltizām), which had gained momentum during the 1950s and 1960s with the profound optimism in the written word's ability to change political realities. Jabra has projected this commitment into the character of the intellectual. After 1967, this commitment waned as Walid Masoud writes, "Events have become so momentous that all our faculties have shriveled up trying to cope with them. The disasters we've suffered can't be dealt with in verbal form, all the words have been pulverized" (274). Walid Masoud stands among those intellectuals, who as described by Samira Aghacy, feels disillusioned with the political situation, seeks refuge in the states of consciousness and therefore directs his path towards the self, those purely personal and subjective experiences. Against this backdrop, Jabra reshapes his personal experiences and perception of reality in order to have the intellectual's world of exile artistically represented in his fiction. The following is my reading of Haydar's and Allen's treatment of Jabra's style

and voice on the phraseological plane of point of view along with an interweaving of other planes.

The first notable observation of Jabra's style at the phraseological level in *al-Baḥth* 'an Walīd Mas 'ūd is Masoud's tape recorded message that reflects Jabra's use of stream of consciousness. This patterning reads as a retreat from the political sphere of 1970s Middle East after the 1967 defeat and a compensation for the loss created by the experience of exile. Further the reversed chronology expresses a protest to the subsequent intellectual Arabs' narratives in the book and hence, the Arab condition after the defeat. In the Bakhtinian view, this narrative "was understood as a means for eliciting and provoking the words of one's interlocutor, forcing him to express his opinion and express it thoroughly" (*Problems of Dostoevsky's Poetics* 110). The tape recording is heard while Henry Purcell's *Harpsichord Suite* plays in the background. Thereby, Walid's voice does not come through very clear because of Purcell's music and the roaring sound of his car engine. Walid friends strive to find clues about his disappearance as they listen to his voice, "sounding as though it came from some other galaxy, which seem unconnected with ours at first, but then gradually became somehow more familiar, forging a bond between us and the words" (12).

Allen's and Haydar's close adherence to Walid's stream of consciousness runs through nine pages in the first chapter. His stream of consciousness lends itself to the uninterrupted flow of Walid's thought, which he chooses to record rather than write since "[his] fingers could hardly hold on to the pen and write and the lines would come crooked not as [he] wanted them and the pen would not register all the words that flowed from [his] brain and lips [he] could almost see them littering the desk and falling around [him]..." (14). The translators' invisibility in order to maintain the run-on, disjointed, and even unpunctuated sentences at the structural and lexical levels reads in the translation:

I can't forget the olive trees and the red soil and the cold shady caves where we could eat figs and grapes hanging down in huge clusters from the vines and lying like pregnant women on the red soil and the buzzing of bees and hornets we spent the whole day trying to burn the hornet's nest they attacked us and stung me and my face swelled why didn't you cover your face with a screen where on earth could we find a screen in the valley and they were shouting all around us from mountain to mountain even the women were calling out to each other using the air for wireless communication Maryam Maryaaaaaam bring father his lunch a small paper bag with a loaf of flat bread a boiled egg olives and pickled cucumbers...my father who before he died was lying on the floor like a huge oak felled by the wind and he knew many stories about acorn bread during the days of the Ottoman War banishment and famine (TT 13).

can't forget the trees of olives and the soil red and caves shadowy cold eat there figs and grapes hanging clusters big from the vines and laying down like pregnant on the land red and the buzzing bees and swaps spent we the day trying burn the nest and attacked us the wasps and stung me and swelled my face why didn't you cover your face with a bolter where to find a bolter in the valley and screaming they around us from mountain to mountain even women were calling through the blue spaces with wireless air Maryaaaaaam bring lunch for my father small package in it a loaf of attabun bread and a boiled egg and olives and pickled cucumber...my father who before died was thrown down on the floor room like an oak huge felled the wind and were for him stories about bread acorn days Safar Barlik and famine (BT 27).¹⁹

On the phraseological and psychological planes of point of view, there is clearly a trend to calque closely the words in English with an adjustment to consider the structural differences between Arabic and English, notably the structural change from ST nouns then adjectives to TT adjectives then nouns. Also, the English translation retains the Arabic predominant use of the linking *wa* (and), commonly used to run words together in Arabic. This feature stresses the cohesiveness and immediacy of memories in Walid's mind and accelerates bringing a distanced past to a present—a fertility brimming with olive trees, grapes, and figs to his life in exile. While Haydar and Allen operate on the basis of choosing a literal translation for Walid's tape recording, they reflect a rambling recollection of Walid's childhood before his expulsion from Palestine thus becoming a refugee in exile. Hugh Holman and William Harmon describe this literary style as a conscious awareness and

¹⁹ TT = Translated Text and BT = Back Translation

emotive-mental response for an individual life experience that reflects what goes on the individual's mind. This reflection takes "an unending flow of sensations, thoughts, memories, associations, and reflections; if the exact content of the mind ("consciousness") is to be described at any moment; then these varied, disjointed, and illogical sentences must find expressions in a flow of words, images and ideas, similar to the unorganized flow of the mind" (457). On the spatio-temporal level, Walid Masoud's departure from a disillusioned present in exile to past childhood memories in Palestine is mostly made in the past tense both in the Arabic original and the translation. This expresses Walid's lurking nostalgia for his rootedness and more specifically his yearning to 'ashjār 'azzaytūn and 'aṭṭīn. These trees live for hundreds of years; their mentioning in the translation in many instances reveal an attachment to the land. Regarded as a symbol of steadfastness due to its rootedness deep in the ground, the olive tree has become an emblem for Palestinian resistance to the Israeli occupation. Read this way, Walid's stream of consciousness is a protest, inextricably linked to his displacement from Palestine. Therefore, his frequent return to this tree and to the olive green book bag color shows that memories of Palestine and its olive trees still incite Walid, interweaving nostalgia with resistance to a present exile. Using literal translation, Walid's thoughts and sensations of his childhood in Palestine are retained in the translation with no intervention from the translators to break Walid's uninterrupted flows of thoughts. The sentences continuously run on, unpunctuated in the translation to copy his reason for recording rather than writing his speech. Thus, the translators' duplicating of his voice results in a close preservation of the disjointed fluid consciousness of Walid's speech in the tape recording, starting with his obsession of the olive trees, the image of huge clusters of grapes hanging down, the buzzing bees and hornets, the hornet's attack memory — all these images create a lively atmosphere, especially when interrupted by the voice of his mother's order echoing in the air to bring his father's food and ending with a description of the traditional

dish of a peasant food in Arab-Palestinian culture. Moreover, Haydar's and Allen's fidelity to the Arabic original style mimics the sense of immediacy and spontaneity of Walid's voice on the tape recording even more closely when the name Maryam is stretched out in the translation with the elongating vowel letter.

Foreignness, part of the phraseological plane, is not retained in the translation as the translators domesticate Walid's memory of a loaf of *khubz 'aṭṭābūn* to *a loaf of flat bread*. This kind of Arab bread is named after *'aṭṭābūn*, a circular cob oven made like a hole in the ground with an opening at its top to insert the bread and other dishes to be baked. Inside, it is filled with clean round pebbles so as to maintain a hot internal temperature. Unfortunately, the famous Palestinian bread cooked in the ground and traditionally served with olive oil, thyme, and olives in Palestine is replaced with the Western idea of flat bread, commonly made by using modern conventional ovens. Besides, *'aṭṭābūn bread* is thicker than the paper-thin flatbread which can be easily folded. Deeply rooted in Palestine's cultural heritage and Walid's nostalgia, the image of *'aṭṭābūn bread* brings to Walid's stream of consciousness cherished memories of Palestine. In this view, the presence of this cultural item in the Arabic original is meant to recover an identity effaced by colonization and to reclaim the legacies of the past in the present. With postcolonial translation theorists' approaches in mind, this domestication on the phraseological plane silences the *difference* between cultures and conforms to the target culture's aesthetic norms and cultural values. Therefore, it becomes a projection of colonization from a postcolonial translation perspective. Following these theorists' argument, a form of resistance to the hegemonic English conformity in Haydar's and Allen's choice would have given a translation of *'aṭṭābūn bread*, leaving the difference visible, unchanged and mediated. Also, postcolonial translation scholars have not recommended the use of footnotes or endnotes as they allow the Western reader a narcissist privilege to experience other cultures in his/her language, and are often perceived by many

translators as a distraction from a fluent reading. However, I believe, in such a case, a gloss might help compensate for the historical-cultural loss rendered by *flat bread*. Translating cultural specificities with a well-minded intention to resist and disrupt the cultural codes in the translation cultures does not guarantee a fulfilment of the liberating effect that Walid Masoud seeks to establish in the Arabic original. Therefore, a balance on the tightrope between the knowability of the receptor audience and the resistance dimension does not have to be necessarily associated with the literal type of translation. Rather, a gloss procedure can become a tool of decolonization.

In comparing Walid's stream of consciousness in the translation with the Arabic original, the translators' voice intervenes in another instance and shows itself through a domesticating amplification on the phraseological plane of point of view. The translators replace *Safar Barlik* with *the Ottoman War banishment*. This shift on this plane catering to the needs of the translation reader as a consequence of Walid's using the historical and cultural significance of *Safar Barlik* as a timeline reference identifying his lifetime events before, during, or after the *Safar Barlik*. It is an Ottoman Turkish word that means a preparation for the war. More concisely, it refers to the conscription of recruits that the Ottoman Empire enforced in Bilād al-Shām (Syria, Lebanon, Palestine, and Jordan) as preparation for either the Balkan War in 1912-1913 or the First World War from 1914-1918. The process was met with anxiety, fearlessness, helplessness, violence, and resistance from young men who were conscripted. As happened during the Ottoman reign, *Safar Barlik* was associated with dreaded starvation and famine due to the compulsory large recruitment of young men workers in agriculture and the hiding of other male breadwinners. The *Safar Barlik* heavily burdened mothers who "waited at the doors of recruitment offices for news of their sons' fate, reacting either with tears or with ululating (*zalghaṭa*) as was customary at wedding celebrations" (Khanashat qtd. in Leibau 303). Considering that a preservation of

Safar Barlik in translation sounds estranging to the English reader, the translators add a descriptive choice rendered by *the Ottoman War banishment and famine* to compensate for the historical and cultural load of *Safar Barlik* and its associations with food shortages during the last years of the Ottoman era, thus making it understandable to the receiving culture. Although Haydar's and Allen's approach to domesticating the foreign does not tally with postcolonial translation scholars in handling the culturally-specific and results in a shift from the phraseological point of view, their closeness to, if not calquing of, Walid's stream of consciousness copies Jabra's artistic endeavor by featuring the loss an exile always maintains and thus recovering a past erased by the Zionist propaganda of describing Palestine as "a land without a people for a people without a land" (qtd. in Ball 24).

Recorded in ongoing series of flashbacks which draw the narrative back to the past, Walid's confessions jump to his sexual encounters with women and his unbridled masculinity. Stream of consciousness is not used for the sake of returning to Walid's sexual prowess itself but for the sake of restoring his masculine power and control despoiled by "the abyss of [Walid's] own reality which is his never-ending nightmare" after the War of 1948, the defeat of 1967 War, and the oppressive Arab regimes (20). Because these flashbacks are strung together with no punctuation, conjunctions, or sentence breaks, Allen and Haydar remain invisible for long stretches to mimic Walid's speech. The following excerpt is a literal translation of the style of confession, with the translators' appropriation of a sentence structure to better meet the density of Arabic rhetoric:

[B]ut I love you with or without a mustache she was sunk deep into the armchair her breasts like two ivory spheres and her skirt riding over her thighs collected around her waist her thighs soaking the heat from the slowing burning fire in the big black fireplace in those days we used to go down to the sea and feel icy blasts of the foamy seahorses²⁰ would burst out from the middle of the sea and charge up the beach to dissolve at our feet as we pushed our way through the cool soft sand and her lips cold perfumed crowned with

²⁰ I have corrected a typo in the translation of 'afrās 'azzabadd (*the foamy seahorses*), erroneously typed in the translation as the foamy horses sea horses.*

spray and my cheeks in her flowing hair my own hair flying in the wind even though her fingers were entrenched in it we stuck our heads out of the window of the train rumbling roaring and whistling its way over the green fields promise me will you promise that you will never grow old and that you'll never age and I'll promise to stay as you see me now wide-eyed with the same luscious mouth tell me your body will stay like green grass for me to roll in (TT13)

But I love you with a mustache or without a mustache and she was sunk in the chair big and breast-her like two spheres from ivory and skirt-her revealing above knees-her collected around waist-her and thighs-her receiving the heat fire flaming slowly in the fireplace big days used to go-we to the sea and receive the wind stormy icy and horses foam coming from the middle of the sea and running to the shore to disappear on feet-our wrestling in the sand tender soft wet and lips-her cold aromatic enchased with spray and cheeks-my on hair-her flying and hair-my flies although fingers-her fixed in it and lay-we heads-our from the window train rumbling whistling roaring across the fields green promise me will you promise me you will not grow old and I promise you I will stay like you see me now wide-eyes big mouth and your body like grass green roll-I in it (BT 26-27)

The translators tend not to show their hands in order to retain Walid's continuous and spontaneous speech of consciousness. Their strategies as they tiptoe around disjointed sentence structures, rhyming sound patterns, complex premodifying phrases, and luscious word choices reflect an intention not to disrupt the prosaic sense of his speech on both the phraseological and psychological planes. As it stands, the translation noted above lends itself to a noticeable trouble transfer into English. Tellingly, the overwhelmingly structure of compound premodifying phrases and present participles in the Arabic original are preserved in the translation with an amplification of word forms and choice. The equivalent present participle phrase in the back translation "*her skirt revealing above her knees*" is an amplification of the single Arabic word *alḥāṣireh*. The translators creatively render this erotic image by "*riding over her thighs*." With the syntactic amplification of the compound premodifying phrases, *the slowing burning fire* and *the icy blasts of the foamy horses sea*, Haydar and Allen produce an idiomatic English in their translation. Another instance of syntactic amplification is when the translators replace the verbal clause *our feet wrestling in the sand* in the back translation with *as we pushed our way through the cool soft sand*. The

choice to preserve present participles as in *her thighs soaking* and *her skirt riding* and passive tenses in *she was sunk deep* and *her lips cold perfumed crowned with spray* have made Shahd the objectified eroticized feminine body receiving Walid's sexual arousal and thus testifying to his sexual control over her. In colonialist and postcolonialist studies, the land and the woman bear intersecting alliances. Mahmoud Darwish's poem "A Lover from Palestine" is an example of a plethora of Palestinian literature concerning the association of the land with a beloved: "Her eyes and the tattoo on her hands are Palestinian, Her name, Palestinian, Her dreams and sorrow, Palestinian, Her Kerchief, her feet and body, Palestinian, Her words and her silence, Palestinian, Her voice, Palestinian, Her birth and her death, Palestinian" (Darwish 23). In these studies, Palestine is engendered as a female raped by colonization and thus is in need to be rescued by her protectors—Palestinian men. When raped, she(Palestine) negates Palestinian men of their manhood and bestows upon them both a collapsing masculinity and a yearning for her. Viewing occupation of Palestine as castration, Walid finds in Shahd the space to project his fantasies of control and thus affirm his virile masculinity and sense of belonging to Palestine, with its feminine qualities. When viewed against the backdrop of the metaphor of rape that has thwarted Palestinian male masculinity, the translators' syntactic calquing of Shahd's erotic response on the psychological and phraseological levels retains her in an object rather than a subject position and thus have rendered Walid's stream of consciousness as a resistance speech for it testifies to the reclamation of the land by its Palestinian defenders. In addition to the idiomatic rendition of the syntactic structure, they consider the rhyming sound and sound effect of Walid's speech. The rhyming English words *flowing* and *flying* are translations of the same Arabic word, used once as an adjectival participle then followed by its verbal form as in *aṭṭā'ir* and *yattīr*. Yet to avoid repetition, they are replaced with *flowing* and *flying*. Further, the translators' literal approach helps

preserve the sounding effect in the subsequent recurrences of the three rhyming words, *train rumbling roaring and whistling*.

Just as it is a form of a recorded confession, Haydar's and Allen's choice of words shows a reckoning with Jabra's voice and style when further expressing Walid's objection of Palestine's rape, his disillusionment with the intellectual's life in exile, and the failure of Arab regimes to deal with the political complexities in the region. In the following segment, the translators are further conscientious to calque the structure and word choice of Walid's stream of consciousness and hence become invisible as possible:

Shahd comes across the Euphrates and across the desert to meet her lover as he hurls words into the womb of darkness which gets pregnant with possibilities and keeps the owls and the crows and the nightingales between her thighs up to the moment of orgasm and death while Ihsan is still arguing with Ibrahim his tongue can barely move in his mouth his hands trembles like Ibrahim's when at the peak of his anger he shouts his eyes filled with tears they're all traitors they are all traitors after that he could only fall back into the abyss of his own reality. (TT 15)

And comes-she Shahd across the Euphrates and across the desert to meet lover-her and he throws words in the womb darkness the female who get pregnant with possibilities and keeps the owls and the crows and the nightingales between her thighs up to the moment of orgasm and Ihsan still is arguing Ibrahim and tongue-his almost fail to move in mouth-his and hand-his trembles like Ibrahim and reach the peak-his screams-he and eyes-his filled with tears all-they traitors all-they traitors and does not remain for him after that other than the abyss of reality-his. (BT 33)

The long hypotactic sentences of Walid's fragmentary speech are literally retained in the translation and are thus "uttered as if under a hypnotic spell" (Peled 143). The balance the translators achieve on the tightrope between recasting Walid's/Jabra's style in Arabic and the exigencies of linguistic transfer in English shows a systematic conscious strategy to fluidly leave the sentences in scattered fragments with no sentence breaks as the translators abruptly move from Walid's sexual intercourse with Shahd to the flashback of his intellectual friends' desperate life in exile, although this in itself metaphorizes a masculine resistance to the crises of intellectual. In addition to the syntactic amplification featured in Haydar's and Allen's

translation, the adaptation and domestication of linguistic and cultural items on the phraseological plane is a consistent strategy for the translators as in *at the peak of his anger* replaces *reach the peak-his*. A further example that illustrates Allen's and Haydar's imprint is the idiomatic normalization eschewing unusual translation equivalents as when substituting *his tongue can barely move in his mouth* for *tongue-his almost fail to move in mouth* and *after that he could only fall back into the abyss of his own reality* for *and does not remain for him after that other than the abyss of reality-his*. An insight into the translators' word choice of the rhetoric of fertility reflects how it is geared to better fit Walid's desire of resistance. The choice of *hurls* rather than *throw*, for example, suggests a fierce projection of a male fantasy onto a female body ripe for potential fertility and thus can be read as a masculinist power to fertilize the women/land and ensure the reproduction of its people. In the mind of the intellectual in exile, this powerful equation between the women and the land appears to engender violent resistance, reclamation of the land, and the durability of its citizens; however, it is contrasted with the waning of the intellectual's power to induce change in the Arab world through his literary and philosophical word.

We are beginning to read the calquing of Jabra's style in the translation with the exception of little shifts where the translators do occasional syntactic amplification and syntactic normalization through the phraseological and psychological planes of Walid's stream of consciousness. Further, point of view shifts at the phraseological plane occur with the common purpose to smooth out the foreign and make it less visible. This insofar reflects their concern for the target readership and that they are conscious to invite the Western reader to an intelligible world. Commonly, the translators' attitude in these cases does not draw on the arrays of postcolonial translation theories and practices as the translators obscure the foreignness and thus circumscribe the translation within the hierarchy of dominance and marginality. Read also within the configuration of power relation in view of postcolonial

translation scholars, the translators' choice to amplify and normalize is an assimilation that serves the hegemony of English. Is there not, though, a deconstructive thought that such an absolute belief does not necessarily serve a domestic agenda? That it might sometimes tie a translator to awkward renditions, with little meaning in themselves? That the differing constructions of Arabic and English provoke Allen and Haydar to go with their choice? As it stands out in the translation, whenever an amplification or normalization is on display, it produces a more idiomatic artifact that better renders the author's words. Rather than claiming that any appropriation or assimilation process is geared to serve the Anglo-American culture and hence falls into the essentialist paradigm of postcolonial literal approach, the effect that translation produces should also be considered; this does not underestimate the importance of theory but is rather a mindful questioning about the choice between different languages. What this shows again is that no static strategy seems adequate all the time in translation, and therefore alternatives should be more readily accepted while on the tightrope between different translation environments. Overall, the translators go for a literal and faithful translation in order to mimic Walid's jumbled narrative and the absence of a sequential narrative on the psychological and phraseological planes, which in turn reconnects Walid with his roots in Palestine, incite his resistance to the frustration of life in exile and thus brings promises for change.

With the tape recording providing the building blocks of Jabra's narrative style and tone, multiple voices through the phraseological plane of point of view emerge in order to artistically build partitions of confessions and search for satisfaction amidst the endemic crises of the Arab intellectual in exile. Although the search for Walid Masoud features prominently in each confession, a fragmentary diversification of voices is heard to deal with the condition of exile; therefore, the narrative does not totally agree with Walid's overpowering individuality. Related to speech representation through the phraseological point

of view, Haydar and Allen structurally replicate the pattern of knitting the twelve narrative accounts together: the first, second and last are narrated by Dr. Jawad Husni, the third by Issa Nasser, the fifth by Dr. Tariq Raouf, the seventh by Maryam al-Saffar, the ninth by Wisal Raouf, the tenth by Marwan Walid, and the eleventh by Ibrahim al-Hajj. The remaining accounts, the fourth, sixth, and eighth are given to Walid Masoud himself. With this patterning style, the narrative shifts from Walid the subject and articulator of his stream of consciousness to Walid the object to be observed by his intellectual friends. The translators' invisibility mostly resonates with the voice of each chapter's narrator and thus does not muffle or change the pattern of the original. Further, they have not simplified the original's conflicting chronology and hence retained the absence of a sequential plot through the characters' story telling patterns. However, their invisibility does not go without leaving some imprints on the translation idiolect; occasionally they are caught in few shifts from the plane of points of view, affecting the focalization of the interweaving areas of points of view.

A first look at the translation of chapters' titles draws the reader's attention to the presence of the contraction *Dr.* as an equivalent form for the Arabic alphabet *dal*, commonly written in Arabic before a doctor's name. Since naming is part of the phraseological point of view, the choice to translate it as *Dr.* in three chapters' titles, "Dr. Jawad Husni Inherits a Heavy Legacy," "Dr. Jawad Husni Starts the Search," and "Dr. Tariq Raouf Contemplates Capricorn," as opposed to reporting each one's narrative starting with his name Jawad or Tariq, suggests an epistemological narrative situation whereby the intellectuals (narrators) gather clues and follow evidence in their search for knowledge. Further, this more or less reflects back on the power of the intellectual's words through the larger speech representation pattern to view/narrate position, project his/her multifarious confessions, find self-satisfaction with the clues to pursue the truth of Walid Masoud's disappearance. As the phraseological plane shifts from Walid's stream of consciousness to a multi-presentation technique, Haydar

and Allen work almost literally. Scanning these narrative accounts reveals how the translators' choices affect and/or report the transfer of the planes of narrative point of view. Here Dr. Tariq Ra'uf associates the reason for Walid Masoud's disappearance with a psychoanalytic resemblance to a Don Juan, as described by Carl Jung, and his suffering from a mother complex that may have driven him to commit suicide:

No matter what others said about him, this was a true picture, almost a caricature, of Walid Masoud. A calm voice and long beard (figuratively) and a broad, stubborn forehead; intelligence, acute discernment, and balance: that was Walid. But it was also deceptive, as Pharmacus had so bluntly said, a false appearance. A reversible mask hid Walid's real face, the lewd Walid, the voluptuary devoured by lust that led him, ultimately, to suicide. (TT102-103)

It was a picture, and even though a caricature kind of, for Walid Masoud, no matter what says him others. Face solid. Beard long (figuratively) and forehead board stubborn. Intelligence and strong sightedness and balance. And but all this is fake and deceptive, as says Pharmacus with no reservation. A mask sober hides face Walid Masoud the real, Walid the lustful, the lewd who was devoured by fires of eroticism and eaten by fires of love and led him in the end to kill himself. Walid was from the people of mountains in Palestine.
(BT 138)

While the larger narrative frame in *In Search of Walid Masoud* uses multiple first-person narrators, the narrative accounts themselves use free indirect representation, combining third-person narrative mode and first-person narrative mode with "an emphasis on absence and loss of meaning as key tropes (Abu-Manneh 61). This pattern comes to be seen as a stylistic manner that allows the first person narrator to cascade his/her relation with Walid onto paper and reflect on an interpretation for his disappearance. As such, each confession narrative draws the readers into the intellectual's/narrator's heads and thus expresses the unsettling life the intellectual lives and the anxiety he/she experiences in exile. Together with each character's reflection on their relationship with Walid and struggle to decipher his disappearance, interpersonal relationships and political atmosphere intersect. Therefore, the sculpted style of the search for Walid Masoud epitomizes a decolonizing aesthetic whereby a group of Arab intellectuals living in Baghdad during the 1970s

participate in the search for the lost Palestine and an absence of meaning. In the words of Rebecca Johnson, the multiple narratives for the disappearance of Walid Masoud symbolize the search for the multiple causes of Arabs' failures to challenge the predicament that faces the Middle East after the 1948 War.

Due to a frequent tendency to normalize the sentence structure in the TT, Allen and Haydar shift Dr. Tariq Ra'ouf's interpersonal point of view about Walid Masoud, *No matter what others said about him*, to the beginning of the paragraph. Therein, such a fronting movement of the adjunct clause affects the spatio-temporal point of view and the sequencing of elements in the sentence completion, *this was a true picture, almost a caricature, of Walid Masoud*. The deictic marker *this* in the back translation and Arabic original points directly to the previous paragraph and particularly to the personalities of people who are born under the sign of Capricorn. Shifting the adjunct clause at the beginning of the sentence leaves the translation readers wondering whether the deictic *this* refers to the previous paragraph of Capricorn people and their susceptibility to commit suicide or to the closest clause that whatever people talk about Walid Masoud projects a picture of himself, almost a caricature. Besides, this shifting is likely to affect the overall phraseological plane of point of view in Dr. Ra'ouf's narration. He is struggling with the clues he has in order to psychoanalyze Walid and prove that having the qualities of Capricorn inherent in Walid's personality is the potential answer for Walid's disappearance and thus enabling the interpretation of suicide to be acceptable. According to him, people who are born under Capricorn in the ascendant are inflicted by uncontrollable lewdness, which they try to hide by their deceptive looks. Since they are devoured by lust, they often "fall prey to their own evil desires and are forced to commit suicide" (Jabra 102). Therefore, the left-shifting pattern of *No matter what others said about him* at the beginning of a new paragraph might either delay the translation reader's cognitive processing until the end of the paragraph once the reader figures out the basis of Dr.

Ra'ouf's diagnosis of Walid Masoud's personality or leave him/her confused about the basis of the judgmental picture of Walid Masoud.

In addition, there are some instances of added assertive clauses and epithets, which bring more subjective shades of meanings to Dr. Ra'ouf's third person narration and results in a shift from the phraseological plane. For example, the addition of the adjectival phrases *a true picture* and *false appearance* and the affirming clause *that was Walid* asserts a negative emphasis on Walid's picture and distances any alternative possibility for Walid's disappearance other than committing suicide. These affirmative additions to the third person narrative of Dr. Ra'oud contradicts his shift to the first person point of view a few lines later on his frustrations with the words to gain knowledge about Walid's disappearance in saying, "Dangerous words, which I utter with great caution because I don't know how many of them really apply to Walid...grasping even one side of this complex is a difficult task in itself, and how much more difficult it is to grasp both sides! And who's to say, in any case, that the psychiatrist's always right! His art isn't, finally, totally removed from fortune-telling and magic" (104). Moreover, the choice of *calm voice* to translate *wajih raṣīn* (literally, *solid man face*) works to convey an acute picture of the Capricorn that is more explicative than in the Arabic original. Whether the translators have knowledge of the stars and their effect on people's lives or not, their choice of *calm voice* ascertains the astrological reading and idiosyncrasies of personalities under the sign of Capricorn rather than guides Dr. Ra'ouf in his search. Besides, the feature of *calm voice* adds more emphasis on the double identity of Capricorn people whereby the self-disciplined and conservative character suggested by the outside does not reveal the collapsing character on the inside. Thus the translators intervene to give further inclination towards Walid's disorder and a certainty about committing suicide. With this intervention, Allen and Haydar render Dr. Ra'ouf more certain about his diagnosis than he himself in the Arabic original. Of particular importance is voicing intellectuals

uncertain of what they think and search for because the novel deals with the absence of a definite truth and focuses on the limitation of intellectuals to have access to the roots of worldly events. Therefore, not showing signs of assertions on the overall phraseological plane of point of view in the Arabic original is indicative of the intellectual's limits to change the world when the power of the word becomes discredited in exile. The more clues they gather in each confession, the more uncertainties about Walid Masoud's whereabouts develop and subsequently the waning of the intellectual's optimism to turn words and clues into assertions. Alternatively, the more experimental arguments the intellectuals explore, the more dissatisfied with their search for the exiled Palestinian they become and consequently the more frustrated with the ability of the words to gain access to what happened in the Middle East and change political realities. The less assertive interpretations of Dr. Ra'ouf in the Arabic original are further underlined by his choice of words as in "I ventured once to call this the Oedipus complex," (104) "How many women had Walid known? I wish he'd told me," "I personally...didn't know, or wasn't sure whether the rumors about them were true. But, where there's smoke, there's fire" (103). As apparent as these words are, Dr. Ra'ouf's chapter does not form a decisive picture of Walid's suicide in that the choice of his words neither substantiates nor dismisses the suicide narrative. On the phraseological level, the translation choice of *where there's smoke, there's fire* for its literal counterpart *no smoke without fire* suggests the consistent strategy towards syntactic normalization. Importantly, though, the normalization makes the TT more idiomatic and shapes it as equally belonging to the both cultures. A postcolonial translation treatment of it would have produced an unconventional structure and a less idiomatic word order.

In a novel where the author's style carries its characters' challenge to search for Walid Masoud and have order of events in exile, Haydar and Allen recreate for the reader in English the experience of the intellectual to have freedom and self-fulfillment. The polyphonic

pattern of the novel helps to create a narratology where there is no link between voices and facets of liberation that the intellectuals search for in the Arab world after the debacle of the 1967. Strikingly liberating and subversive to the old fashioned in the Arab world, the modernized educated Arab women talk about sex with no conservative attitude as they try to find freedom from the repressed Arab inner self. However free of the prejudices of conservative societies, this experience is coupled with anxious and restlessness feelings in order to have access to the truth and knowledge: Why Walid Masoud has disappeared and where to find him. The titles of the novel's chapters can suggest a cognitive relation between the narrative situation and its characters/narrators. However, Haydar and Allen alter the voice of Wisal Rao'uf, Walid's love, when they replace what reads as *Wisal Reveals her cards* in the Arabic original of her narrative style with *Wisal Reveals her secrets* in the translation. A slight falling off the tightrope between Arabic and English results in a shift from the psychological plane of point of view that concerns the mind-style of Wisal's narrative and the denotational meaning suggested by *cards*. Since *secrets* usually exist in the mind, the choice of *cards* better links to the novel's running theme on the ability of written words to generate meaning about the disappearance of Walid Masoud. This change affects Jabra's depiction of a modern society in Baghdad oriented towards liberty as a source of happiness. The translators' choice of *secrets* seems an interpersonal evaluation of Wisal's talk of sexual adventures with Walid Masoud as *secrets*. In the bourgeois society of Arab intellectuals living in Baghdad during the 1970s, sex, as Mattityahu Peled notes, is not a secret at all. It is freely discussed between men and women who failed to have sexual satisfaction in their love affairs. In Peled's words, "this is a novel about unfulfilled desire, the distinctive trait of the world created by the author" (147). Thus the title in translation contains in itself a cautiously traditionalist conservative view, not suggested by the Arabic original. As such, an invisibility of the translators could have gotten closer to *cards* in the original. Walid's reflection on the

reflexibility of words is made apparent when Allen and Haydar copy his direct speech with Wisal: “Words, words, words!...Words are everything. In the long run, words are all that’s left of anything; if there are no words left, there is nothing...For a while, we played the game of words with each other. He wanted to outwit the intolerable cruelty of not being able to meet every day” (201). With the choice of *cards*, the reader might generate a correspondence with playing cards, and hence Wisal’s writerly processing of her love affair with Walid Masoud may be seen as a game of words patterned either to find the missing piece to biographical puzzle of Walid Masoud’s disappearance or be defeated with her search. In the first person account of Wisal Ra’ouf, direct speech representation intersects. The reader is called to distinguish between the thought narrative and the speech narrative as in the following lengthy:

Here I was, the Virgin called Wisal, “love bond,” by her father, his own Wisal or love bond with the one he loved, his second wife. I was just going to tell Walid no human being has ever touched me when I spotted Maryam al-Saffar hurrying in our direction. She had a gorgeous figure, and her hair cascaded over her shoulders like a golden curtain. At that particular moment, I felt afraid of her; I loathed her. I was stabbed with jealousy when she exclaimed, “Walid, where have you been hiding? We’re all waiting for you!” “I’ll join you in a while,” he said—really meaning, “Go away! I’ve found something more interesting here! This virgin who’s drinking whiskey just for me.” My jealousy subsided. (TT 193)

I Batoul who named my father Wisal. His bond he with whom he loved, wife-his second. And about to tell Walid: never touched-me anybody, when saw-I Maryam al-Saffar walks towards direction-ours quickly: this women with willowy body, cascaded hair over shoulders like a curtain golden. Afraid of her at that moment. Loathed her. Stabbed-I jealousy in flank-my when saying: Walid, where have been hiding-you? Still we are waiting you. Then healed flank-my when answering: Will come-I for you. And he meaning: Go away from me! Have-I something keep-occupied me from you and them— this virgin who will drink whiskey for me just. (BT 207-08)

Because Wisal’s confession is a cascade of words to emancipate herself from the burdens of Arab Baghdadi society prior to the 1970 through her writerly search for her love, the distinction between her voice and Walid Masoud’s voice is important to preserve in the translation. The stylistic foregrounding of the distinction is not just a matter of professing her

desire and searching for sexual satisfaction but of making the reader experience the unequal love affair, as described in the novel. Walid Masoud is indifferent in his relationship with women yet he has enough virility to possess the women he sleeps with. In her first person account, Wisal refers to Maryam al-Saffar, another exquisitely attractive intellectual with whom Walid Masoud makes love when Wisal is unavailable. When Maryam asks Walid Masoud to join her group, his response reads as an excuse in the Arabic original suggested by *I'll join you in a while*. However, this is indicative of his treatment of women as a property, often changeable based on his sense of what is more enticing and exciting. A comparison of the Arabic original and the translation shows a punctuation shift with the addition of the two inverted commas to enclose *Go away! I've found something more interesting here! This virgin who's drinking whiskey just for me*. As such, Haydar and Allen add this focalization to Walid Masoud and treat it as a direct speech representation attributed to him in the translation. This change blurs the difference between a direct speech representation and a thought interpretation. In the Arabic original, this performative speech act belongs to Wisal's thought interpretation when her love for Walid allows her to believe that he does not go with Maryam because he wants to keep himself occupied with her. This punctuation change registers a shift on the phraseological area of point of view. It changes Walid Masoud from the cold arrogant object of desire in the Arabic original to the tender affectionate subject position. The fact that Walid Masoud is more sexually attracted to the women than they are of him or that he sexually attracts women correlates him in the novel with a Don Juan, envied by his friends for the sexual strength he has to possess women.

Other stylistic choices in the translation point to consistent domestication strategies. These occur at the phraseological level, where there is a frequent occurrence of domestication and concealment of cultural idiolects. A virtual literal translation of the phrase *I was stabbed with jealousy* would have given a rather unusual translation for the English reader. The

Arabic original has the word *al-khāṣirah* (*flank*) after this phrase, which makes it sound more exotic in English. It is an idiomatic expression that describes the way Wisal feels when Maryam with her beautiful body *and her hair cascaded over her shoulders like a golden curtain* comes to take Walid from her. Since Haydar and Allen orient their translation choices for the English translation, they drop the meaning of *al-khāṣirah* in the translation. There is also a trend toward explicitness through the addition of the meaning of the Arabic name, Wisal, which means bond. However, breaking through Wisal's first person narrative, Haydar and Allen do not make their presence felt yet hold out an invitation to the English reader to emphasize her sexual desire to be united with Walid's body, as she says, "I'm still uprooted, entwined around your trunk and branches; neither sun nor waters can provide my life with the sustenance it needs, that can come only from the sap I suck out from your tree" (205). Thus the translators' choice strengthens this meaning to the English reader. Their invisibility for long stretches acts as a reporter who repeats Wisal's voice, which ends in more inquiring rather than verifying any clue as to whether Walid Mas'oud dies or joins the Palestinian guerrilla freedom fighters. Indicative of the recesses of narratives and uncertainties about Walid Masoud's whereabouts is the translators' domestication choice of *the bougainvillea* for the floriferous Middle Eastern plant *jahnamīyyāt*, commonly known in the Arab world as the crazy vine, *almajnūnah*. Whereas *the bougainvillea* is a plant native to South America, the *jahnnamiyyāt* (singular, *jahnamiyah*) grow in the tropical areas of Iraq and Gulf countries. Besides, these "crazy vines" are a riot of colors, sizes, and shapes, depending on their origin. They both, however, share the feature of climbing over trees, hillsides, and walls, with their flowerlike-spring leaves. The domesticating sense of this plant has approximated the image to the English reader in order to show how Wisal's words propel further narratives about Walid Masoud's disappearance the way *the bougainvillea* and *almajnūnah* go in endless blooming. Frustration with the ability of the words to know what caused Walid Masoud's disappearance

and the search for sexual satisfaction and worldly happiness, Wisal's confession reads as Jabra's mirror of the failure of intellectuals to liberate Arab society after the war of 1967. Although Haydar's and Allen's behavior does not accord with postcolonial translation scholars' treatment of cultural items, their choice belies any claim that domestication always conceals the *difference* between cultures, knowing that the features of *jahnnamiyyāt* is maintained and equaled to its matching in *the bougainvillea* of the receiving culture. What this shows again is that viewing domestication as essentially imperialistic and colonizing translation strategy cannot have the same effect in different socio-cultural environment.

Maryam's stylistic pattern more closely reproduces a liberated women voice, with no blurring between her voice and Walid's voice in order to foreground the unequal love relation between them. Because the first person narrative account of Maryam gives her a space of freedom and enables her to write her sexual adventures and uncontrollable obsession with Walid, it registers fearful pleasure written down in quick, short sentences read sentences:

My body convulsed like the body of an animal offered for sacrifice. He held me tight between his arms while I shook and screamed in fearful ecstasy. Scream out, trumpets of heaven, you angels of fear, scream out, scream out. But I was the one screaming, while Walid held my head tight to his bare chest to muffle my voice. I could feel my tears wetting his body, rolling over his chest. He started patting my hair, kissing it, and whispering in my ear, "Shush, shush, please, Maryam. Calm down. Control yourself. (TT 169)

Body-my shake shakes slaughtered and he holds me with a strength between arms his and I shake and scream in ecstasy fearful. Scream out, trumpets heaven, angels fear, scream out, scream out. But screaming I. And Walid joints head-my to chest-his bare in order to bury in it my voice, and feel I tears-my wet body-his and flow out over it. Starts-he patting hair-my. And kiss it, and whispers in ears-my, shush, shush... please, Maryam, Calm down, control over yourself. (BT 226)

The preservation of Maryam's first speech representation and Walid's direct speech representation on the phraseological plane of point of view underlines a 1970s intellectual culture where women do not hide their lust yet their circle of power is weakened by the patriarchal power. Whereas Maryam manages to free herself from the burdens of a traditional

marriage and strives to satisfy her sexual desires, her love for Walid is intimidating rather than liberating. Seamlessly attuned to Walid's and Maryam's voices, Allen and Haydar rearticulate, verbatim, the self-controlled Walid, imbued with patriarchal ideologies to possess Maryam each time as if it were the first. At this pole of the first-person mode, the shift from present simple in the Arabic original affects the spatio-temporal point of view. Maryam's confession talks of a personal experience which brings an intimacy between her words and memories with Walid. The present simple, therefore, achieves an immediacy and dynamism that is absent in the translation where the past simple distances Maryam from the process of cascading the events related in the order they happen. Another added stylistic choice on the psychological area of point of view is syntactic amplification. This is often seen in Haydar's and Allen's style as compared to Jabra's. The TT fills out the syntax with the addition of subordinate clauses and adjunct articles. Overall, Allen and Haydar dub the sounds of screams, sobs, and gasps allowing the reader to experience the breakdown of Maryam when all search for happiness and satisfaction seems defeated. Further, their tendency to calque mostly the sentences of the original unravels an existential narrative account where moments of ecstasy mark an abrupt pleasure that is then ruptured by the hectic life Walid leads. While Maryam clings to Walid, he returns her love with terrifying potentialities for uncertainties, escapism, or death. As it stands, the translation succeeds in creating a critical reading of a society on its way toward change but suffering a collapse due to the failure of intellectuals to "develop an urban civilization" and "orient itself towards a loftier value system" (Peled 148).

The polyphonic composition of Dr. Jawad Husni's narrative is a stylistic device carefully built to invite a proliferation of voices within his non-sequential narrative. Therefore, this multi-perspectival narrative style helps Jabra build a web of intellectuals in the bourgeois Iraqi society as they cast their reflection on the intellectual project they lead.

Their intellectual project is thought of as decolonizational perspective to transfer society from chaos to resolution and search for “an absent but sorely missed Arab self” after the shock of 1967 (Abu-Manneh 61). As quite invisible as possible, Allen and Haydar rigorously maintain the location and position of Dr. Jawad to demonstrate an intellectual trying to get closer to all facets of truth in his research. Dr. Jawad remains the first person narrator in the translation, except when citing a direct speech representation between Walid Masoud and Kazim Ismail and dispelling his thought interpretation to provide grounding to the truce that came about between Walid and Kazim. The dynamics is brought up when Kazim calls Walid the bourgeois who has been raised in the lap of luxury, overlooking the need to struggle for the poor. Close enough to calque the Arabic original, the translation of this truce is first framed by Dr. Jawad’s voice setting up his methodological search, “the incident I’m recounting is another small chapter from the life of Walid Masoud; I’m serving as a trustee whose position of responsibility allows him to tell what he knows” (Jabra 31). No shifting point of view is introduced in the English translation at this point and thus the reader is prepared to hear a passing of information. Infuriated by his close friend Kazim’s criticism of one of his books *Man and Civilization*, Walid Masoud takes him on a ride one wintry night and pushes Kazim hard on a rough dirt road where he could find not even a tree to shelter him from the pouring rain. The other version of Walid Masoud’s reaction maintains that he regrets his brutality and turns his car back to where he left Kazim; however, Kazim fails to recognize Walid Masoud and runs away. Haydar and Allen maintain the layout of the incident by centering it in the translation as Dr. Jawad’s narratology, which rehearses the two versions of the incident told by Walid Masoud and Kazim; a sign of uncertainty that writes back to the pointlessness of Dr. Jawad’s project and thus the search for Walid Masoud. Therefore, the presence of these intertwined voices is not fortuitous but related to the theme of the book. The double readings of this confrontation read in the translation as follows:

The car lurched toward him and then stopped again. The driver opened the door on the right-hand side. "Get in!" he said. Kazim found himself obeying the command. He got in the car, then recognized the man behind the steering wheel. "Walid!" he said. (TT 31)

Lurched the car towards him and stopped, then opened the driver the door which on the right-his and said "get in!" Not found Kazim himself other than he obeying with the command and getting into the car and recognize the person sitting behind the steering wheel and said "Walid". (BT 48)

Kazim saw the car coming and leaped into the middle of the road, waving his arms like a madman; and when the car stopped alongside him, he felt so happy he hardly dared believe his eyes. But when Walid got out and Kazim could see who it was, he moved fearfully back and started running away. (TT 46)

Saw Kazim the car coming towards him with lights-its and leaped into the middle the road waving with arms-his in front of the car like a madman. And couldn't believe eyes-his, very happy-his, when stopped the car alongside him. But when got out from it Walid, and could see him Kazim, returned fearfully and turned back running. (BT 65)

Concerning the aspect of ideational function, a shift occurs on the psychological plane of point of view with the addition of the subordinate clause *who it was* in the second version of the incident. The Arabic original literally reads *when Walid got out and Kazim could see him*. Stylistically, the replacement of the subordinate clause *who it was* with the objective pronoun *him* in the translation affects the whole presentation of the incident. The cognitive point of view is altered; the Arabic original metaphorizes the absurdity of Dr. Jawad's project and thus the breakdown of the intellectual project in the search for knowledge after the defeat of 1967. Whereas the first version in the Arabic original affirms that Kazim recognizes Walid after belatedly getting to Walid's car, its second narration underlines a troubled scene of recognition. The objective pronoun *him* makes the meaning of the sentence uncertain as to whether Kazim mistakes Walid for a stranger and turns away from him or that he recognizes his friend, Walid himself, but mistrusts his intention; and therefore, runs fearfully away from him. However, the addition of the subordinate clause ensures that Kazim does recognize Walid in the translation; a shift from uncertainty that essentially marks the demise of Dr. Jawad project in his search for the truth and the failure to have a definite resolution after

1967. As we see in the above translation, there are more sentence breaks added which produces an English syntax that reads simpler than the Arabic original. This is part of what seems to be a strategy of normalization, reducing the immediacy between verbal processes compared to the Arabic original.

Added to Walid's intellectual friends' stylistic patterns of first person accounts are three autobiographical chapters from Walid Masoud. These narratives suggest the emergence of the *Fida'i*, announcing a transformation in the ideology of the exilic intellectual. Realizing the demise of the Arab modernizing project to change society as well as the frustration of his entire generation with the power of the word to know the truth, Walid hints at his exit from the male-centered intellectual circles in non-sequential places. His chapters mark his response to the disillusionment of the post-1967 era:

Speaking out is completely foolish thing to do now, and convinces no one. No one even listens. It's like beating a drum among the deaf. The only courage that deserves to be translated into action is challenging death with raised fists and violence, thereby using death itself to trample down death, as in the death of a freedom fighter, for example. (TT 4)

Becomes saying silliness not convincing anyone. But no listens anyone, like beating a drum between the deaf. The courage only which deserves practicing is challenging death with fist and action violent, where there in death itself triumph over death. Death fida'i for example. (BT 15)

Walking the tightrope between translation and interpretation, Haydar and Allen show a consistent tendency towards toning down the *difference* as in the above passage, which concerns the naming part of Walid's character. A shift from the foreign sense of the *fida'i* affects the psychological point of view and also has an implicit judgment that affects the ideological plane. The *fida'i* does pervade Walid's autobiographical chapters, providing evidence for the transformation of Walid from the intellectual resisting with words to Walid the *fida'i* resisting with deeds. The phrasing of *freedom fighter* for *fida'i* might cause Western readers to envision a certain ideology and thus cause them to judge Walid Masoud. The change of ideology, and therefore mind style, would turn Walid Masoud into more of a rebel

and less of a person who sacrifices himself for his country. According to *The American Heritage Dictionary*, the “Arabic *fidāʾī*, [is] one who sacrifices himself, from *fidāʾ*, sacrifice, ransom, from *fadā*, to sacrifice”. The idea of self-sacrificing death inherent in the Arabic word *fidāʾī* mirrors Jesus’ sacrifice to end people’s suffering. Walid Masoud’s autobiographical chapters are steeped in evocative Christian connotations that explicitly liken him to Jesus as in saying, “He wanted to be a saint in a world of sin and corruption” (237). As such, the addition of a footnote to gloss the Arabic word *fidāʾī* along with its emotive tone could have better conveyed the picture of the self-sacrificer Walid Masoud and hence invoked a corresponding image of Jesus dying for others.

Overall, the style of Jabra is retained in the translation of Allen and Haydar. They continue to work mostly within literal choices and often remain invisible behind each of Walid’s friends as they cascade words onto their *Baḥth*. Stylistic differences between the Arabic original and the translation occasionally appear, resulting in a shift from the phraseological, psychological, ideational, and spatio-temporal planes of points of view. Therefore, their translation choices reveal that they could not produce a translation of *In Search of Walid Masoud* without leaving their traces. Besides, this chapter shows four stylistic features that together form the style or traces left by Allen and Haydar; alternatively, these findings tie in with stylistic patterns of simplification, normalization, amplification, explication and domestication. A stylistic approach towards domestication and explication shows that Allen’s and Haydar’s treatment of the *difference* between cultures does not tally with postcolonial translation scholars’ perspectives. My analysis explains that the situational contexts sometimes demand a foreignizing approach that could have liberated the cultural specificity from the hegemony of English and rescued a historical identity which the colonizer strive to erase. Therefore, in making their translational decisions towards straightforward and plain choices, Haydar and Allen conform the text to the target culture

norms of fluency and Anglo-American readership. This suggests that they did not share the pressure of postcolonial translation scholars to make the cultural items visible in the translation, therefore prioritizing their interest towards clarity of translation style over foreignized reading. A bit of foreignness in their translation should have been necessary to reclaim lost Arab history and identity and further challenge the legacies of Israeli occupation. Albeit regarded as a liberating force in postcolonial translation, literalism in its foreign sense cannot be standardized as the single-minded strategy to serve a resistance agenda. The domesticating choice of *the bougainvillea*, for the *jahnnamiyyāt*, for example, has created a sort of rapprochement between the Arabic reader and the Western reader without obscuring the core cultural feature of this tree to serve the English hegemony.

If the style of *In Search of Walid Masoud* reflects the commanding endeavor of the artist-intellectual to change society in the face of the bleakness of the post-1967 era, *The Ship*'s style deals with another decolonization process through an interconnection of personal and political concerns. Set three years after the 1967 Arab defeat, *The Ship* epitomizes a serene return to the land in the atmosphere of the open sea of the Mediterranean. Thus, the novel's style is sculpted to produce a decolonizational reading that flows naturally between an expulsion from the land and then a cyclical return from the sea to the land. My concentration is not focused on the Iraqi side and the Western colonial intervention in its condition during the 1960s, as represented by Isam's and Luma's love story, but rather the translational stylistics that relates to the Palestinian side. Decolonizational aesthetics that encompass the planes of point of view in the translation are discussed; how Haydar and Allen make choices and operate with these stylistic features is also examined in this novel.

Taking the style of intertextuality as a starting point, it postulates a foreign and maybe an exotic form related to the phraseological plane of point of view. Besides, this stylish way of using allusions, references, parody or even quotations of prior works recalls issues in

second chapter of this dissertation raised by the interconnection between Western modernist writers and Arab modernist writers alike. Intertextuality recalls Jabra's vision of interrelationship between artists' styles and their influence by other subtle writers' and the nature of their literary works. This presumption establishes, as Susan Stewart notes, a continuity of pre-existing forms and practices. In *The Ship*, the choice of cultural myth of Sindbad along with the story of Ulysses is a decolonizational aesthetic that brings hope for a better future. Haydar and Allen retain the local color of the Oriental intertextuality of Sindbad without glosses, an approach that aligns with postcolonial translation scholars to preserve the culture and identity of the Arabic original:

“But don't you see?” Wadi interjected, “they have a place to go back to and be measured by. Henry Layard goes back to the British Museum with winged bulls, and Sindbad returns to Baghdad laden with jewels. Real alienation is alienation from a place, from roots. This is the crux. Land, land, that's everything. We return to it bringing our discoveries, but as long as we hang on the racing clouds, we remain in the fools' paradise. We are continually escaping, but now we must go back to the land, even if we are forced later to start off again. We must have *terra firma* under our feet, a land that we love and quarrel with, a land that we leave because of the intensity of our love and our quarrel—and return to one more. (TT 74-75)

And but don't see you they have a center go back to it and be measured by it. Henry Layard goes back to the museum British with bulls winged, and Sindbad goes back to Baghdad laden with jewels. For alienation itself is alienation from place, roots and this is the crux of the matter. Land, land, that's everything. Return-we to it laden with discoveries-our. As long as we are hanged from our heads to the clouds racing, we are in paradise fools' this. Escaping escaping continually and have we now to return to the land even if are forced-we later to start off new. Must have we under our feet a firm land, love it and quarrel with it and abandon it because of how much love and quarrel and return to it. (BT 82)

The above passage is a direct speech act that establishes a node of an intertextual relation between a work written in the Arabic original and another in the translating language, thus reconnecting the speaker to Palestine in the presence of exile. In this passage, Wadi Assaf speaks of his belief in a compelling return to Palestine after having been barred from returning by Israel. The intertextuality rests on a reference to Arab and English travelers,

establishing an interdiscursive relation in the translating culture. Henry Layard is a British archeologist and a historian who returns to the British museum with ancient Eastern antiquities after completing one of his expeditions. He can be regarded as similar to Sindbad the Sailor, a fictional character of Middle Eastern literature, who lives in Baghdad during the reign of the Abbasid Caliphate. The tales of his seven voyages describes his seafaring adventures, encounters with monsters, visits to magical places, survival of shipwrecks, and return home with prosperity and fortunes. This intertextual reference is further supported by a direct reference to *Ulysses* in Wadi's discussion about a return to the land: "The Cornith Canal is behind us now. The Greek Sea now envelops us in its moonlight, a night full of tales of love and murder. The smell of the earth attracts Ulysses as he roams amid the perils of the sea. There has to be a return" (64). The translators have relied on the situational context of Henry Layard and *Ulysses* to have the intertextual and interdiscursive relations between Wadi and Sindbad explicitly made intelligible in their roaming but eventual return home. Therefore, no trace of the translators' hands is left behind as a signal to annotate the Seven Voyages of Sindbad the Sailor, an approach that renders the tightrope walking more as a literal translation rather than an interpretation. Intertextuality thus emulates Wadi's return to Palestine and creates an affinity with his cultural ties. Haydar's and Allen's style to italicize their translation choice of *terra firma* affects the cohesion and psychological plane of point of view since it strengthens the decolonizational quality produced by this intertextuality. As a central imprint of Haydar's and Allen's translational stylistics for explicitness, their replacement of *terra firma* for *'ard ṣalbah* (literally, firm land) along with using italic is reasonable. It draws the translation reader's attention to the contrast between the mobility of the sea and the stability of the land and hence duplicates Walid's rational reason to be thoughtful of a return to the land. However, the cohesion of intertextuality is affected by a shift from a passive structure in the Arabic original to active in the English translation. What

reads in the Arabic original as *As long as we are hanged from our heads to the clouds racing* is replaced with *but as long as we hang on the racing clouds* in the translation. This change of sentence structure and therefore mind style makes Palestinians' expulsion from the land a welcoming choice instead of a forced destiny. Rather than having the Palestinians hanged on the racing clouds and forced to travel to multiple destinations away from homeland, they are placed in the subject position in the English translation indicating their choice to live in the fool's paradise and thus refusal to accept the curse of being exiled.

Another stylistic intertextuality that confronts Haydar and Allen is a recontextualized reference to *The Mu'allaqāt*, also called *The Suspended Odes* or *The Hanging Poems*. Historical records, however untrustworthy of their credibility, indicate that these most celebrated Arabic pre-Islamic poems are written on parchments using gold ink and hung on the Ka'ba at Mecca, hence the name *al-Mu'allaqāt*, *The Suspended Odes*. Of this pre-Islamic heritage, Jabra invokes *The Mu'allaqa of Imru' al-Qays* and *The Diwans of Abid Ibn Al-Abras*. The anxiety and loss exiled Palestinian writers have experienced ever since the postcolonial era echoes pre-Islamic poets at a time when tribal moods and natural factors forced them to leave their campsites or the beloved's deserted and barren. Amidst images of bareness and desolateness in the *Mu'allaqāt* by these two poets, we read the mind style memory of heroic and romantic adventures. Wadi's identification of his love for Maha with Jerusalem is similar to the parallel thread running through the pre-Islamic tradition of mixing the love for women with the place names, the *aṭlāl*, the deserted campsites. This dominant intertextuality of the *aṭlāl*, the beloved, and Jerusalem translates into a decolonizational aesthetic that marks a space of connection, rootedness, and belonging beyond the actual words themselves. That Wadi Assaf is forcibly exiled offers new avenues of a possible bonding with Maha and a resuming of their life in Jerusalem. In his conversation with an Italian passenger named Fernando on the ship, Wadi tells him:

Do you know that the ancient Arab poets used to fall in love with place-names, and that they repeated them in their poems as frequently as they repeated the names of women they love?

‘Halt, my two friends, and let us weep for memory of lover and abode / In the sand dunes between Dakhul and Hawmal,’ says Imru al-Qays. And don’t you remember these lines by Abeer Ibn al-Abras, of whom we know nothing except that King al-Mundhir killed him because he met him on one of his unlucky days:

*Malhub is desolate, all its people gone,
And Qutabiyyat, and Dhanub
And Rakis and Thuaylibat
And Dhatu Firqyan and Qalib
And Arda, and Qafa Hibirrin (26)*

The above segment lends itself relatively to a close calquing of the Arabic original with a choice to make place names rather visible than domesticated or annotated. Wadi’s verbatim quotation of place names or the ruins of the beloved’s place within the story of his own exile from Palestine activates a historical memory of Palestine against the backdrop of exile. Further, it provides him with a sense of resistance to the condition of displacement in exile and ignites constant feelings to act positively in order to have his beloved back with him to Jerusalem and reconnect himself to the land.²¹ The use of the adjunct conjunction *fa* in the Arabic original to link place names should not go unnoticed. Its function is to strengthen Wadi Assaf’s realization of the overall picture of desolateness coupled with its sequence where no place is skipped and no desolation delays, and therefore, sustain a melancholic tone that can be taken as a potential motif to enact a more positive change in exile. Dramatically, Wadi and Maha are intimately united on the cruise, and she agrees to return with Wadi Assaf to Jerusalem although they are still a long way off from a return. Considering that the English reader has no prior knowledge or understanding related to *The Mu‘allaqāt*, the conscious reference made by Walid’s direct speech act and hence the conscious rendition made by the

²¹ In his article, “The Mu‘allaqa of Imru’ al-Qays: Its Structure and Meaning I”, Haydar breaks down *The Mu‘allaqa of Imru’ al-Qays* into metaphoric spheres essential to its meaning, moving from the negative values of bareness and desolateness in the *aṭlāl* and *nasīb* (Imru’ al-Qays’ failing adventures with women) to fertility implied by the flood scene. Further, he studies the dialectic relationship between place names and description of the land with connotations imbued with cultural and symbolic images and concepts.

translators add some layers to the socio-cultural and historical site of the quoted lines of poetry in the translation. With this speech act, therefore, a reception of intertextuality becomes relatively accessible, establishing an intertextual relationship between Wadi's speech act and his quotation of *The Mu'allaqāt*. While Haydar and Allen have shown a consistent concern for the English readership by either toning down or silencing the *difference* between cultures, their treatment of the place names intact within this intertextuality has made these places visible in the English translation. Therefore, this visibility is very much in line with postcolonial translation scholars' strategies to confront the English reader with the identity of the foreign work and resist the hegemony of English. Such a rendering, however close to the Arabic original, retains the identity of the foreign place names, but it does not convey the connotations these names carry in themselves with their implications and images to reclaim the land. This implicitness derives from a recognition of the meaning of these place names and their relation to the *Mu'allaqah*. Whereas their presence in the translation produces an exotic reading, an explanation or amplification of these proper nouns could have conversely produced a heightened overtone for the mood of desolation and thus resistance against the backdrop of exile; an effect that postcolonial scholars view could be achieved only by foregrounding the *difference* in translation. Ironically, an amplification, in this sense, could reverse postcolonial translation scholars' ideology of the hegemonic reading practice of Anglo-American readership. Since Haydar and Allen share some translation scholars' opinion that footnotes or annotations impedes a fluent reading of a translation, a paratextual material of the translation in the form of an introduction, for example, could have included explanations of these place names, and hence a compensation for the loss of intertextuality in translation, and thus intertextuality could be more productively comprehended. This adds more sensitivity and complexity to the metaphor of walking the tightrope between languages insofar as translating literary works cannot be

standardized but always subject to variables brought by both the original work and the receiving situation. In his article on “Translation, Intertextuality, and Interpretation,” Venuti calls for an adoption of the hermeneutic theory of translation in order to expose intertextual relation in a translation. As he writes, “translating might be more productively considered, not as instrumental...but rather as hermeneutic, as an interpretation that varies according to numerous linguistic, cultural, and social factors in the receiving situation” (162). Does Venuti’s call for an adoption of the hermeneutic or interpretive approach in the process of translation accord with his criticism of the hegemonic practice of Anglo-American readership and with his advocacy of literalness in its foreign sense as the only means of resistance to the hegemony of English? And does not this approach intend to serve the translation reader in the receiving culture and make the translation read with comprehensibility? In my view, Venuti’s discussion of the hermeneutic theory serves to cater for the needs of the receiving culture, an approach he equates with colonial translation in *The Translator’s Invisibility*. One can discern serious glimpses of contradiction in Venuti’s staunch criticism of the criteria of readability, transparency, and fluency.

Another departure Haydar and Allen make from the Arabic original is to replace the the Arabic *fa* with the conjunction *and*, which affects the cohesion and the psychological plane of point of view and the spatial point of view alike. With this shifting, the consecutive desolation in these place names reads less augmented and intensified by the conjunction *and* in the translation than by the Arabic *fa*. Accordingly, it weakens Walid’s tenacity to think of place names and the beloved not merely as nostalgia for the land, but rather as an existential power to return to the land. In my view, the use of *then* instead of *and* could be more appropriate to picture the consecutive recurrence of desolateness and its effect of accumulating more motifs about repossessing the land.

Distinctly innovative in its orchestrating of the past and the present and mostly re-producing the style of the Arabic original, the translation of *The Ship* faithfully maintains a stylistic resemblance to a narrative that relives the past and shapes the present. This artistic sculpting takes the form of the spatio-temporal plane of point of view. Seamlessly and invisibly, Haydar and Allen copy the order in which Wadi Assaf locates the *Hercules*' cruise starting from "Beirut to Athens, through the Corinth Canal, around the south coast of Italy, through the Straits of Messina, to Naples" (Allen 179). It is from this setting that the beauty of Jerusalem is stirred. Narrating the ship's passageway through the open sea, the translation reads, "Is this what the entry into Heaven is like? Moisture, darkness, the ancient, lofty roofs, Byzantine chants sung by choirs whose voices sound like trumpets on the Day of Resurrection" (45). Jabra here uses a flashback to the past where the darkness of the sea and the fragrance from the incense around the ship mingle with the candle odors from the Church of the Resurrection and the Cave of Nativity. In their treatment of flashbacks, Haydar and Allen add more paragraph breaks, simplifying time that shatters between the ship's heading towards the canal wrapped in the ecstasies of one of Bach's divine and the procession of the Church of Resurrection attuned to the Greek melodies and the praying atmosphere. In this view, a paragraph break slows down the dramatic effect by adding a pause to the slurring rhythm of Bach's music into the church chants within Wadi Assaf's mind. This shift from the spatio-temporal plane of point of view is not merely a pause in the mixing of the past and the present; it also indicates how stylistic changes affect meaning in translation.

The physical distance of *The Ship* from Palestine is real but the faithful treatment of Wadi Assaf's presentation of fractured time provides a decolonizational aesthetics that brings Wadi Assaf and the translation reader alike back to Palestine as though negating his expulsion. A preservation of the spatio-temporal plane of point of view, which runs through past tenses, present perfects, and present tenses lends further emphasis to transmitting a motif

of resistance in Wadi's mind-style from the past to the present. Hence, the tense verbs are laden with the theme of bringing back a sense of integration rather than just as a part of sentence structure. When past tense and past perfective verbs are used, the narrative propels motifs of resistance in the past. Once it shifts to the present tense, the narrative functions as an enactment of the past in the present. The following lengthy grapples with a tense shift narrated from the point of view of Wadi as he reflects on the loss of homeland:

Palestine was a rock on which civilizations had been built because it was so solid and had such deep roots connected to the center of the earth. The people, who were as solid as rock, were the ones to build Jerusalem and all of Palestine. And whom did Christ choose as his successor? Simon Peter, "The Rock." What did the Arabs build so that it would be one of the most beautiful buildings made by man? The Dome of the Rock. And what about those people dotted around on the slope? On moonlit nights you could see their heads and shoulders showing about the pits. They were of rock too! And the Sultan's Pool, what was it we like about it? The rocks, which were surrounded by water every time there was any. So let us now praise the virtues of rock! (TT 53)

Palestine a rock built on it civilizations because it solid, deep roots, connected to the center earth. And those stood out like a rock built Jerusalem built Palestine all. And Jesus, whom chose-he among people to be successor-his? Sam'an 'şşakhrah. And the Arabs, what build they to be the most beautiful built by man building? The Dome Rock. And those located on the slope? On night moonlit could see heads-their and shoulders-their showing from the pits. They rock! And the Pool Sultan's, what we like about it? The rock that is surrounded with water, whenever there water....So let's praise the rock! (BT 57)

The above passage, explaining justice inherent in the right to return, is coherent in identifying the Palestinian history with its rootedness in Palestine and thus a justification for resistance. The past tense challenges Palestinians to rethink their rootedness, tracing the sweetness of the homeland, which inspires them, in turn, to take actions in regard to the loss of the homeland. Further, the sequencing of verbal processes from the past tenses to the present through repetitive concrete images ties with the theme of the Rock in Palestinian fiction. The magnificent dome with a mosaic-covered surface in the city of Jerusalem, the Dome of the Rock (Qubbat aşşakhrah), has been often taken as a symbol of steadfastness and endurance of the Palestinian identity; in that sense it connects the present with the past.

Notably, with the past's constant impingement on the present in the translation, Wadi's narrative proceeds to rationalize the return to the homeland, hence a will and determination for renewal and resistance.

The treatment of spatio-temporal point of view in the translation relates to an integration between the past and the present and to the cyclical journey between the sea and land. Wadi's intervention to describe spring in Jerusalem establishes a link between the cause and effect as in, "spring in Jerusalem really *was* spring: when it *came*, you *would think* it was a stage set which *had been changed* by a producer. The barren hills in winter suddenly *become* green, right there before your eyes" (20). He continues, "Even your disrepaired little house at the corner of the road with the dead tree, where rocks *have lain neglected* since Ottoman times, *feels* the advent of Spring... This is why nights *bring back* to me memories of Jerusalem" (20, my emphasis). The past tenses in the Arabic original and the translation evoke a portrait of spring in Jerusalem, where the changes of the spring landscape have occurred in the past. The effect of that past spring beauty haunts Wadi Assaf's mind and incites a return to Jerusalem in the present rendered by "*feels* the advent of Spring and why nights *bring back* to me memories of Jerusalem." Thus the sequencing of tenses maintains the spatio-temporal point of view in order to introduce a decolonizing change later in the translation. The past is reversed at the end of the novel when Maha appears and Wadi's plan to return to Jerusalem and settle down with Maha become more possible contending that "The two halves will become one again as they should. I will take her to my own land and then I will plough them both" (188). At the heart of this reunion, a rebellious future hope is conveyed by the Arabic future marker *sa* attached to the verbs *become one*, *take*, *plough*. As such, when the translators use the future marker *will* for the Arabic *sa*, moving the past tense ahead, the preservation of the spatio-temporal point of view at the end of the novel becomes a positive one rather than a repetition of the past. Haydar's and Allen's treatment of tenses in

the novel demonstrates a preservation of their aspectual meaning, effectively expressing not only a longing for the homeland but also a dexterous bonding and return to the homeland in the present. In conclusion, this chapter examines Haydar's and Allen's invisibility and preservation of Jabra's voice and style in *In Search of Walid Masoud* and *The Ship*. Since voice and style are representations of the narrative point of view, this chapter draws on Munday's study of Latin American writing in English, *Style and Ideology*. Therefore, this examines how Haydar and Allen operate within the overarching plane of phraseological of point of view. Because the phraseological plane of point of view overlaps with other planes of ideational, ideological, spatio-temporal and psychological points of view, this chapter examines how the translators' choices affect the socio-cultural and ideological framework of point of view and the decolonizing aesthetics in each novel. To help readers with no Arabic reading knowledge to scan Haydar's and Allen's invisibility and shifts on the phraseological planes of point of view, I have completed a back translation to the Arabic original.

V. Conclusion

In *Postcolonial Translation: Theory and Practice*, Bassnett and Trivedi use a cannibalistic metaphor to explain what translators can do with a literary work. The term “cannibal” anecdotally refers to the Indian tribe “Caribs” who settled in the Antilles and were said to eat human flesh. Also, their name is associated with a Brazilian native tribe who devoured a European Catholic priest in the sixteenth century. To describe this process in H. De Campos’s words, the cannibal “only ate the enemies he regarded efficient and extracted from them their protein and their marrow in order to strengthen and renew his own forces” (qtd. in Wolf 119). Since the 1960s, this metaphor has exemplified the role of the translator and his or her choice to translate European literary works to Third World languages and cultures. The translator might devour the European work, rewrite it, and resist its Manichean ideology that establishes the colonized as inferior to the colonizer. As a consequence, the very expression of cannibalism in translation studies refers to “a practice of incorporating a dominant culture into one’s own by which the incorporated society turns out to be no longer dominant” (Wolf 119). The question remains, what does this have to do with translating Palestinian fiction? And with the dominant and dominated cultures concerning the Israeli-Palestinian narrative? The translators’ choice to translate Palestinian fiction represents a writing back to the colonizer in *Wild Thorns*, *The Secret Life of Saeed: The Pessoptimist*, *In Search of Walid Masoud*, *The Ship* in order to liberate Palestinians from the hegemony of the Israeli imperialist narratives and bring Palestine back to history. Therefore, the metaphor of cannibalism involves a contrapuntal reading of the Israeli-Palestinian conflict, if not a reversal of the colonial discourse.

The devouring metaphor of cannibalism echoes postcolonial translation theories which bring imperial power and dominated cultures into an interaction and forges strategies for resistance in translation. In *Translation and Empire*, Robinson writes about postcolonial

translation as: “a channel of *colonization*, through translation as a lightning-rod for *surviving cultural inequalities* after the collapse of colonialism, to translation as a channel of *decolonization*” (6, emphasis in the original). Much of Robinson’s claims about translation are pertinent to my dissertation’s main goal and argument. Even though my dissertation discusses the ethical stance of the translators and issues of morality toward the original authors within the metaphor of walking the tightrope of invisibility, I also focus on the translators’ role of carrying across decolonizing readings that demarcated avenues of resistance in their authors’ minds. Extending this argument, I examine postcolonial translation theories and the roads taken by postcolonial translation scholars to resist the hegemony of English in the exchange between the First World and the Third World. Moreover, the dissertation compares postcolonial translation theorists’ docolonizational strategy of literalism with the translators’ actual choices during translation.

My critique of postcolonial translation theories is certainly not an invalidation of postcolonial scholars’ approaches. Rather, it reveals, on one hand, the complexity of the cross-cultural and political dimensions of the translator’s choices and the power relations on the other. Therefore, my analysis of the translators’ choices in tandem with the sociopolitical and cultural environment of the Arabic original underlines the impossibility of fixed patterns in literary translation and illustrates the translators’ mediation between invisibility and visibility. The invisible translation is illustrated by a close adherence to the original work and its voices while visible translation is perceived when a translator leaves noticeable traces through footnotes, endnotes or paratextual devices to meet the receiving culture’s needs making the foreign visible in the translation. In either case, an understanding of the work’s socio-political and ideological context guides the translators to choose what best serves the decolonizing reading of a translation. Therefore, to argue for one translation strategy is to overlook the effect of the translator’s choice in the receptor culture and its ideology.

Comparing literalism, the sole translation resistance strategy championed by Venuti, Niranjana, and Spivak with the decolonizing strategies used by the translators in this dissertation highlights the importance of considering the socio-political context across postcolonial power differentials. LeGassick and Fernea in *Wild Thorns* keep the translation balanced between a domestication of cultural differences and a resistance to the hegemony of English in the receiving culture. The analysis further shows that literalness, domestication, and even assimilation can work as resistance strategies to Oriental representations in the receiving culture. As such, the single-mindedness of using only literalism during the decolonizing process does not necessarily serve the sensibilities of the socio-political and ideological environment of the author's in the receiving culture. As for LeGassick and Jayyusi in *The Secret Life of Saeed*, a more effective subversion of the Israeli Law of Return could have been retained in the translation in the form of footnotes, glossaries, or paratextual devices explaining cultural elements, hence better showcasing Habibi's sarcastic criticism of the injustices of the Law of Return. Tellingly, translation choices like domestication, literalness, foreignization, glossaries, and footnotes can serve the decolonizing process in translation from Third World literature into English. Therefore, the driving ideas behind postcolonial translation theorists' approaches – that assimilating or domesticating choices serve colonial power and hegemonic cultures whereas literalness resists the narcissistic experience of the English hegemony and prevents a hegemonic reading – cannot be standardized to serve the decolonizing process within the complexities of the translation environments.

The feasibility of mediating between invisibility and visibility and consequently the impossibility of theoretical standardization in postcolonial translation practices is also evidenced in Haydar and Allen. To put it differently, a decolonizing reading of Jabra's *In Search of Walid Masoud* and *The Ship* cannot be guaranteed by predetermined translation

strategy apart from a consideration of the Arabic original environment and the reception of the translation choice in the target language. Concerning the relative match of Jabra's style with Haydar's and Allen's style, the most frequent stylistic shift in Haydar's and Allen's treatment of the phraseological plane of point of view is an assimilation or adaptation of the foreign when they domesticate aspects of "home culture," to use Tymoczko's words, to the receiving culture. Although the presence of this foreignness serves the decolonizing aesthetics and the historical and cultural identity of Walid Masoud and Wadi Assaf in *In Search of Walid Masoud* and *The Ship*, the translators domesticate these texts to the receiving culture, asserting the hegemony of English. In discussing how the translators' choices render the style of Jabra, some of the stylistic differences between the Arabic original and the translation recalls Tymoczko's description that such differences are "inescapable, resulting from the shift from the shift from the obligatory features of one language to the obligatory features of another language" ("Postcolonial-Writing and Literary Translation" 23). These patterns are simplification, normalization, amplification, and explicitation. One can argue that these choices are made in the overarching frame narrative to produce idiomatic English. In fact, Haydar and Allen convey to the Anglo-American public a close translation of Jabra's lyrical and complicating intellectual style.

However, Haydar's and Allen's concern about domesticating the foreign in their translations calls into question the publishing press's criteria for books to be translated and, moreover, the instructions they give to translators. In an online lecture streamed by Allen, he describes the Anglo-American publishing industry as "by far and away the most miserable in terms of publishing." He further identifies some notable university presses mentioning Syracuse and Texas, which show commitment to translation. In his view, although these institutions produce solid translations from the modern Arabic, their preference is to convey to an American public a domesticated translation, resulting in a translation that meets the

criteria of being the most marketable in the states to an Anglo-American readership. Clearly, these presses are important for the field of translation and widening the reach of Palestinian literature. *In Search of Walid Masoud*, extensively covered in previous chapters, was published by Syracuse University Press, which has the Middle East Literature in Translation series and hosted the King Fahd Center for Middle East and Islamic Studies Translation of Arabic Literature Award. University presses are the vanguard of publishing Arabic literature in translation; therefore, it is imperative that they be mindful of translation strategies as to maintain the authors' political, social, and cultural intentions from the original works. However, they have certain preferences towards domesticated translation. Recently, Syracuse has been releasing book translations with added glossaries included after the text of the novel. In addition to contributing to the dissemination of Arab culture in the Anglophone literary work, these glossaries are less distracting for readers. Overall, publishing press might affect the translators' decision to deal with cultural specificity while also affecting the selection of which translated Arabic works to publish according to the needs of the market and an estimation of the work's financial profits. The balance between the domesticated and foreignized renderings in *Wild Thorns*, for example, has been overall welcomed by the American readership, hence the publishing press reaping financial benefits.

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